

# LF Examiner®

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## GSCA Expo Preview

The Giant Screen Cinema Association returns to Los Angeles for its spring Film Expo, March 17–18. Some 250 people are expected to attend the meeting, which will feature screenings of new films, a Films in Production session, committee and board meetings, and a general meeting of the association. Films will be screened at **National Amusements' IMAX Theatre at The Bridge**, and conference sessions will be held at the Marina Del Rey Marriott hotel, five miles away.

Ten new films will be screened, many of which have never been seen at an industry meeting before. They are:

<b>Animalopolis</b>	Graphic Films
<b>Call of the Wild 3D</b>	3D Entertainment
<b>Grand Canyon Adventure</b>	MacGillivray Freeman Films
<b>Journey to Mecca</b>	SK Films
<b>Molecules to the MAX</b>	Rensselaer/Nanotoons
<b>Monsters vs. Aliens</b>	DreamWorks
<b>Mysteries of the Great Lakes</b>	Science North
<b>Slit Scan 3D</b>	Graphic Films
<b>Under the Sea 3D</b>	Warner Bros/Imax Corp.
<b>Van Gogh: Brush With Genius</b>	La Géode

(see GSCA on page 17)

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## Special Report: Giant Screen Theaters in 2008

In 2008 the inventory of IMAX and other giant-screen theaters increased by 53, from 412 to 465, a growth rate of nearly 13%. This is the largest percentage increase since 1999 and the largest absolute increase in the 40-year history of the industry. A total of 61 theaters opened, while eight closed.

All 61 of the new theaters were IMAX installations, the first time since 1984 that **Imax Corporation** has had a monopoly on openings. The total more than doubles the company's previous record year, 1999, in which it installed 30 15/70 projectors, most of them GT systems. Of the closings in 2008, one was a GOTO 10/70 theater, and the rest were IMAXes.

The vast majority of the openings — 46 — were IMAX digital systems retrofitted into existing multiplex auditoriums. Ten of the remaining 15 were MPX film-based systems, also placed in multiplexes. The last five were GT film systems, all installed in theaters overseas.

Only one of 2008's new theaters is in a museum: the **Guangdong Science Center** in China got a 3D GT projector. The rest were commercial operations in multiplexes or standalone venues.

Two opening/closing pairs were conversions of multiplex screens from MPX film projectors to IMAX digital. **Zyacorp Companies'** theater in Hooksett, NH, and **Regal Entertainment Group's Edwards Mira Mesa Stadium 18**, in San Diego, CA, both of which opened in 2007, switched to IMAX digital in December. They are the first to do so, but many of the MPX installations of the past few years are expected to be converted to digital in the next year or two.

In the meantime, Imax is installing the new digital projectors at a breakneck pace

unmatched at any time in its history. Company executives have said they expect to install 100 systems in 2009, which would be a new record, and they have every incentive to exceed that number. As we have reported in several recent issues, the credit crunch has slowed the installation of conventional digital 3D systems in multiplexes. With a credit line for its digital rollout that was in place before the current economic crisis arose, Imax has stepped in to fill that gap, making deals with **Disney** and other studios to release many of the new 3D releases that were begun years ago in the expectation that there would be thousands more 3D screens available by 2009.

Giant Screen Theaters in 2008

	Opened	Closed	Net
Commercial	2	1	1
Multiplex	58	4	54
Theme Park			
Institutional	1	3	-2
<b>Total</b>	<b>61</b>	<b>8</b>	<b>53</b>

Manufacturer	Opened	Closed	Net
GOTO		1	-1
IMAX	61	7	54
Iwerks			
Kinoton			
MEGA			
<b>Total</b>	<b>61</b>	<b>8</b>	<b>53</b>

### New theaters

The list of new theaters on page 11 shows the dominance of the IMAX digital systems, 26 of which were placed in multiplexes belonging to **AMC Entertainment** as part of last year's 100-screen deal (see LF (see **THEATERS** on page 6)

### Premiering this month

**Under the Sea 3D**  
**Jonas Brothers: The 3D Concert Experience**  
See page 16.

Founded 1997 as MaxImage!

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# The Insiders

**This month's focus:  
 Marketing**

## It's Not Your Kid's Facebook Anymore!

by Gina Trimarco

Facebook, LinkedIn, MySpace, Twitter, Bebo, Blogger and on and on and on. If you're not already addicted to one or more of these, you're probably confused or overwhelmed by them. Or a little of both.

"Social networking" has been around for a few years, but seems to be getting hotter by the moment. I'm no expert at it (yet), but I have recently come to appreciate what my Facebook page does for my business and for many other businesses. Social networking appears to be replacing (or at least enhancing) e-mail marketing, and it could ultimately become instrumental in growing one's business.

In "Bye Bye E-mail?" ([www.clickz.com/3632611](http://www.clickz.com/3632611)), Jeannie Mullen says that social media, combined with the recession, will greatly impact the future success of e-mail marketing. While companies will continue to cut marketing budgets, e-mail campaigns will increase as a cheaper way to market. With more e-mail deployments, will mailers see a decrease in open rates (the percentage of recipients who open the message)? With so many people losing their jobs, many e-mail addresses are no longer valid, which also contributes to a decrease in open rates. I know I'm missing out on a lot of e-mail newsletters that I received at my previous work e-mail account.

I have a separate e-mail account just for the e-mail newsletters I opt into, but I only check that account about once a week. When I do it check it, I have received at least 100 e-mails and I quickly scroll through the subject lines for something that will grab my attention. If the subject doesn't interest me, I quickly delete the message.

Now my time is spent on Facebook and LinkedIn. I first tried MySpace several years ago because someone recommended it as a place where I could "blog" and write my thoughts. I couldn't seem to find

time to write and rarely went to the site.

In 2007 I rediscovered MySpace because so many of my friends were using it as their personal Web sites to post information about themselves. I found myself using MySpace to reconnect with old friends, but that was about all. Every time I see the trailer for "He's Just Not That Into You" I laugh at the line: "MySpace is the new booty call." Why do I laugh? Because it's kind of true. Strange and creepy men tend to want to become my "friends" on MySpace, but I suspect they have more in mind than just friendship!

For me, social media are like the pubs you frequent or the television networks where you advertise. You have options for which sites to use to market yourself or your business. If you're looking to "hook up," go to MySpace. If you're looking for a new job, spend your time at LinkedIn. If you're looking to stay up to date with everything going on in your area, both professionally and personally, try Facebook. Facebook is where I hang out. It's like a neighborhood bar where I can talk to friends via IM or e-mail. But I can also use it to get my messages out to a large network of people. I've been amazed by the impact it has had on growing my business in a short time.

I don't have space in this column for all of my suggested "dos" and "don'ts" of social networking. But in a nutshell, you can create and control messages to a variety of networks in a way that doesn't make your target audience feel like you're targeting them. As we all know, building relationships is key to building successful businesses. Getting the quick sale will not necessarily lead to repeat business, but "friending" people builds credibility and ultimately builds business. People like to do business with people they like. Pretty simple. Social media, such as Facebook, offer the opportunity to subliminally build credible relationships.

Updating your "status" is a great way to talk about your business and create interest. Creating a group page for a business allows the opportunity

to get "members" to support and promote your business. Posting notes, pictures, videos and event invitations keeps your members and "fans" updated on what your business is up to, keeps them engaged and leads to them spreading the word about you without even realizing they're doing it! I change my status often (at least once a day) so that I can promote what I'm working on, personally or professionally. This often leads to people asking me about my business.

My business focuses on team building, customer service and sales training, and public speaking using improvisational skills. While many businesses are not spending money right now on things like training, the smart companies know that they need to keep their employees motivated in this economic climate. One way I target companies is by targeting individuals to take classes in a group setting with other individuals they may not know. My hope is that their positive experiences with the class will get them thinking about retaining me in a larger scope at their companies. With no dollars to advertise, I tapped into my marketing experience to fill my current class. Thirty-five percent of my students heard about the class from Facebook. Another 30% heard about it from two other Web sites (including my own) and the balance came from word of mouth and the local newspaper. The local newspaper picked up my press release and ran a story about the class. Even in a bad economy, the class sold out at \$150 per student. And the icing on the cake is that the senior editor of the local newspaper is taking the class and writing a series of stories about it.

What are you doing to capitalize on social networking? It's not just for teenagers anymore. At a seminar I recently attended, I learned that the fastest growing group of social media users is women, age 35+. Most likely, that's the demographic you want for your business. I typed in the word "IMAX" on Facebook to find IMAX related businesses. The search results produced over 500 groups! I didn't

# Code of Best Practices for Sustainable Filmmaking

by Larry Engel and Andrew Buchanan

The following is excerpted, with permission, from [www.sustainablefilmmaking.org](http://www.sustainablefilmmaking.org), which has additional details as well as forms and files for downloading.

Filmmakers historically have played an important role in raising critical issues for society, including environmental threats from climate change and over-exploitation of resources. Increasingly, filmmakers have adopted pro-environmental practices in their own production. This code provides tools for filmmakers to measure whether their practices are as sustainable as they can be throughout the production process. Accompanying online checklists, trackers, and Web resources provide a summary of current approaches that implement that rationale.

We realize that this is only the beginning of doing business differently than the way we did it in the past. Currently most producers, broadcasters, and distributors do not acknowledge the true costs of environmental impact that arise from producing and distributing films. Nor is there yet an independent certification process, or board, for our profession as there are for other industries and professions. However, we believe that articulating current best

practices and helping those in our field better estimate how our actions impact environment and climate are sound beginnings to a much larger discussion in, and beyond, our profession.

Inevitably, filmmakers create carbon debt with our work. However, as in other industry sectors, we can take action immediately to reduce consumption and waste in our profession; to educate peers, employees, and interns; and to support policies that register the true environmental costs of production.

## How this code was created

This code is based on the results of a global survey of best practices in sustainable filmmaking, conducted by **American University**, involving more than 175 filmmakers and companies. The survey was aided by national and international filmmaking organizations, including **Filmmakers for Conservation**, the **International Documentary Association**, **Real Screen**, **Women in Film and Video** (D.C. Chapter), and the **Producers Guild of America**. In addition, author **Larry Engel**, assisted by faculty and students, conducted a number of interviews with leaders in the field and surveyed the Web. Finally, author **Andrew Buchanan** consulted a range of experts and also checked numerous Web sites covering sustainability and

film and television production.

The code and associated materials were reviewed for scientific validity by experts in the field of climate change, carbon reduction, and sustainability. In addition, filmmakers from around the world reviewed it to ensure the information was both clear and relevant.

## Best practices

The premise governing the Code of Best Practices in Sustainable Filmmaking is to minimize the amount of resources used and carbon created — the current critical measure for climate change — in producing our own work. Therefore, we honor that premise by limiting print production of this code and by using the Web to distribute it, provide additional information, update documents, and encourage interaction. Our goal is to reduce the load we place on the planet and reach carbon neutrality — that is, to add no new carbon into the environment — both by decreasing our energy and materials consumption and by offsetting that which cannot be eliminated — that is, by funding entities or projects that add no carbon into the atmosphere, or what is commonly called “carbon offsetting.” To do this in part, we need to calculate our carbon footprint — a measure of how much carbon is

(see *SUSTAINABLE* on page 12)

have time to go through every group, but kudos to the IMAX theaters at **Arizona Mills Mall**, **Navy Pier** (my former stomping ground), **National Infantry Foundation**, and **Canada Place** (to name a few) for having a presence and members.

Many former employees of various IMAX theaters have set up group pages, as have theaters promoting specific film titles (mostly DMR), and customers wanting closed IMAX theaters to re-open. And here are a few other groups, just for laughs: “Why don’t they show porn at IMAX?” “I got stuck in the IMAX lift and survived.” And “People who fell asleep during the IMAX movie.” Okay, so, some things on Facebook may not be directly beneficial for your business or brand, but

you can at least try to stay on top of what people are saying about you and your business in the new world of social networking.

As for all of those other social media networks I mentioned, well, that’s my next challenge. Still trying to understand how to tweet on Twitter and get people to “follow” me!

*Gina Trimarco was theater director with the IMAX 3D Theatre Myrtle Beach in South Carolina, and the Navy Pier IMAX Theatre in Chicago. She currently provides marketing consulting and employee motivational training for service and entertainment companies through Carolina Improv Company. For more information go to [www.carolinaimprov.com/](http://www.carolinaimprov.com/)*

## CORRECTIONS

The tables on page 7 and page 21 of the January issue gave incorrect counts of the numbers of giant-screen theaters as of Jan. 1, 2009. Research for the theaters article in this issue revealed a number of theaters that had previously closed. The tables and data in this issue are more accurate and up to date.

In last month’s *Films of 2009* article, the description of *Sharkwater 3D* did not include the most up-to-date credits. The correct information appears in its listing on page 14 of this issue.

In the chart on page 6 of the January issue, *Grand Canyon 3D* should not have appeared as a 2009 film. It will open in 2010.



# THE BIZ

## DEALS

### Jonas Bros. in digital IMAX only

Imax Corporation has announced that Walt Disney Studios' *Jonas Brothers: The 3D Concert Experience* will play in 55 digital IMAX theaters, along with about 1,100 conventional digital 3D theaters, starting Feb. 27. The film is nominally scheduled for a one-week engagement but, as was the case with last year's *Hannah Montana* 3D concert film, the run is expected to be extended. *Hannah Montana*, which did not play in IMAX theaters, grossed nearly \$60 million in its initial four-week run in 685 digital 3D screens last February.

*Jonas Brothers* is the first title to be offered to IMAX digital houses to the exclusion of IMAX film theaters. No 15/70 film prints will be prepared, so the largest and most popular IMAX theaters will not be able to show the DMR version of the movie.

The film is the first in the previously announced five-picture deal between Disney and Imax (see *The Biz*, *LF Examiner*, December 2008). It was shot during the popular teen group's "Burning Up" tour, and includes guest appearances by **Demi Lovato** and **Taylor Swift**, as well as backstage footage and a new song, "Love Is On Its Way."

*Jonas Brothers* was directed by **Bruce Hendricks**, who directed 2008's *Hannah Montana* film and *Ultimate X*, Disney's 2002 giant-screen film about the X-Games.

### Imax signs digital deal in Taiwan

Imax Corporation has signed an agreement with **VieShow Cinemas** to open Taiwan's first IMAX digital theater in the exhibitor's Sun Cinemas multiplex in Taipei. The companies did not disclose an opening date for the theater, except to state in a release that it will "take advantage of Imax's robust 2009 Hollywood slate."

When it opens, the theater will be the sixth IMAX theater in Taiwan, and the fourth in the capital, Taipei, a city of about 2.6 million.

### Imax execs meet with GSCA reps

In January, top executives of Imax Corporation and members of the board of the **Giant Screen Cinema Association** met in Las Vegas to discuss the concerns of GSCA members regarding Imax's digital projection system. In September 2008, Imax co-CEO **Richard Gelfond** told the association's members that the company would do nothing to publicly differentiate the digital system intended for smaller multiplex theaters from the 15/70 film systems that fill screens as large as 97x117 feet (30x36 meters). (See *LFX*, October 2008.) At that time, GSCA chair **Toby Mensforth** expressed the concerns of many 15/70 theater operators that this would confuse the public and potentially harm the IMAX brand. Gelfond replied that "the question of creating a different brand is really off the table," but agreed to meet with GSCA representatives.

That meeting occurred on Jan. 13, with Gelfond, executive vice president of theater development **Larry O'Reilly**, and vice president of theater development **Therese Andrade** representing Imax, and Mens-

forth, Doug King of the St. Louis Science Center, **Mike Lutz** of MacGillivray Freeman Films, and **Diane Carlson** of the Pacific Science Center representing GSCA. (Andrade is also a GSCA board member.) As this issue went to press, a joint statement on the results of the discussion had not been released.

Last year the GSCA created a Theater Marketing Task Force, that Lutz, its chair, said is charged with developing a non-proprietary industry-wide "trademark, slogan, [or] something that will allow [giant-screen] theaters...to differentiate themselves" from other types of theaters. That committee is expected to make its initial recommendations, and Mensforth will report on the meeting with Imax, at the GSCA's Film Expo in March.

### Imax replaces shelf registration

Imax Corporation has filed a universal shelf registration statement with the U.S. **Securities and Exchange Commission** that will, when declared effective by the SEC, allow the company to issue up to \$250 million in securities, "including debt



L to r: Alan Sacks, Scott Sakamoto, Joe Jonas, Nick Jonas, Kevin Jonas, producer Art Repola, director Bruce Hendricks (seated) while shooting for *Jonas Brothers: The 3D Concert Experience*, which opens this month.

Photo: Sam Emerson. © 2009 by Walt Disney Enterprises.

# THE BIZ

## PERSONNEL

securities, common stock, or warrants to purchase debt securities or common stock, or any combination of such securities," according to a company press release. The statement added that any proceeds from such offerings would be used to reduce debt obligations.

Imax co-CEOs **Richard Gelfond** and **Bradley Wechsler** said the company "has no immediate plans to use the shelf registration statement for any specific financing, but it has been the preferred policy of the company to have this type of customary shelf registration in place. This filing gives Imax maximum financial flexibility in order to take advantage of healthier market conditions in the future."

### Newman heads Orlando Sci. Ctr.



JoAnn Newman

In January the **Orlando Science Center** named **JoAnn Newman** to be its president and CEO, replacing **Brian Tonner**, who left the position last August. Newman has been with the center since 2003, when she joined as director of exhibits. She became chief operating officer in 2006, and has served as acting CEO during the six-month search process that considered more than 140 candidates.

Before joining OSC, Newman was vice president of manufacturing for Cirent Semiconductor in Orlando, overseeing 650 employees. She holds a Bachelor's Degree from Penn State University and a Master's from Purdue, both in industrial engineering.

### Carnegie appoints co-directors

The **Carnegie Museums** of Pittsburgh, PA, appointed **Ann Metzger** and **Ronald Baillie** as co-directors of the **Carnegie Science Center**. The two had been serving as acting co-directors since the departure

of previous director **Joanna Haas** in July 2008.

Metzger joined the science center as director of marketing and community affairs in 2006, and later added corporate marketing for the parent organization to her duties. Before that she was director of corporate communications for the University of Pittsburgh Medical Center for more than 25 years.

Baillie joined the science center's Buhl Planetarium in 1983 as director of exhibits, programs, and technical services. He was director of education for ten years, and became chief program officer in 2004. In 2001 Baillie was named Man of the Year in Education by Vectors Pittsburgh, "a community service organization that works to improve the quality of life in Pittsburgh by promoting leadership among community members."

Pittsburgh's four Carnegie Museums were founded in 1895 by Andrew Carnegie. The science center has a 350-seat IMAX Dome theater that opened in 1991.

### In memoriam: Adam Schicht

**Adam Schicht**, manager of the **Airbus IMAX Theater** at the **Smithsonian's Udvar-Hazy Center** in Chantilly, VA, died suddenly from a chronic heart condition on Jan. 21. He was 33.

Schicht had managed the Airbus theater since 2007, before which he worked at the Smithsonian's **National Museum of Natural History**, serving on the projection team that installed and launched the museum's **Johnson IMAX Theater** in May 1999.

Before coming to Washington, DC, in late 1998, Schicht worked for seven years at **Six Flags Great America** in Gurnee, IL, where he was an IMAX projectionist, theater technician, and supervisor in the shows department.

He is survived by his girlfriend of nine years, father, stepmother, mother, brother, grandmother, and other relatives.

**Toby Mensforth**, vice president of theaters and concessions for **Smithsonian**

**Business Ventures**, told *LF*, "The entire Smithsonian theater team and the museum staff are crushed by the loss of Adam. Every one I have spoken with told me of their genuine affection for him and described him as one of the kindest people they had ever had the pleasure to know. I personally will remember Adam for his smile, his kind wit, and his caring manner."

"Professionally he had grown from an exemplary member of our projection team into the role of manager, and was working hard leading a theater team of his own. Adam is and shall be missed by us all. He deserved more than the short time he was given."

Fellow Smithsonian projectionist **Mike Cantrell** recalls, "One of my earliest memories of Adam was in the late winter or early spring of 1999, before the Johnson IMAX Theater had opened. We were preparing for an important private screening when Adam called me over the radio, saying that the projector lamps were off. I could hear the alarm in the background. We traced the problem to a fire damper in an air duct on the fourth floor. The only way to save the screening was to prop open the damper with a jack. But the duct opening was so small that none of the construction workers present would have been able to get to the damper."

"Without hesitation, Adam volunteered to go into the duct work. Five construction workers and I gently pushed him into the duct. Once he had the jack in place, we pulled him out, covered in construction dust and smiling as though he just had the thrill of a lifetime. But that was just who Adam was. The screening went on as if nothing had happened."

"Adam was a very generous person who always helped others out before helping himself."



Adam Schicht

# IMAX Digital Theaters Dominated 2008

(from **THEATERS** on page 1)

Examiner, January 2008). AMC, the second-largest theater chain in the world, had seven IMAX film-based theaters — three GTs and four MPXs — before the first IMAX digital systems were installed last July, and its 2008 installs make it the largest operator of IMAX theaters in the world, with a total of 33 as of Jan. 1, 2009.

It takes this distinction from rival Regal, the world's largest theater chain. Regal operates 17 IMAX film theaters (eight GT, six SR, three MPX) and added 12 IMAX digital systems last year, the first batch in the 31-screen deal it signed with Imax in March 2008 (see *LFX*, April 2008).

Zyacorp's conversion of its Hooksett MPX was the only other domestic installation of an IMAX digital system in 2008.

Four international commercial operators opened the remaining seven digital screens. They are Australia's **Hoyts Cinemas Ltd.** (three), Britain's **Odeon & UCI Ltd.** (two), and one each for Mexico's **Cinepolis** and China's **Wanda** circuits. Hoyts is a new IMAX customer, but the other three already operated IMAX film theaters: Odeon has a 3D GT system in Manchester, UK, that opened in 2000, Cinepolis operates SR-equipped houses in Mexico, and Wanda runs two MPXs and a

GT in China.

Fifteen 15/70 film systems were installed last year: ten MPXs and five GTs. Seven were placed in U.S. theaters (all MPX), four in China (two GT, two MPX), and one each in Colombia (GT), Hungary (GT), India (GT), and Ukraine (MPX).

The primary reason that IMAX's digital screens can be opened at such a rapid pace is that they are not actually new theaters, but conversions of existing 35mm houses. The process of replacing and moving the projection screen, removing a few rows of seats, and installing the sound system, projection hardware, and servers can be accomplished in a matter of weeks, instead of the months or years it often took to build a classic, giant-screen GT-equipped theater from the ground up. To date, no IMAX digital auditorium has been designed and built for that purpose and few, if any, have screens as large as the nominal maximum of 40x70 feet (12x21 meters). All are significantly smaller than the average 58x77 feet (18x24 meters) of GT and SR theater screens.

The majority of film-based MPX theaters are also retrofits, the exceptions being three screens built by **Goodrich Quality Theaters**, two opened by **Kerasotes ShowPlace Theatres**, and a handful of others in

Midwest U.S. states, Canada, Russia, and South Korea.

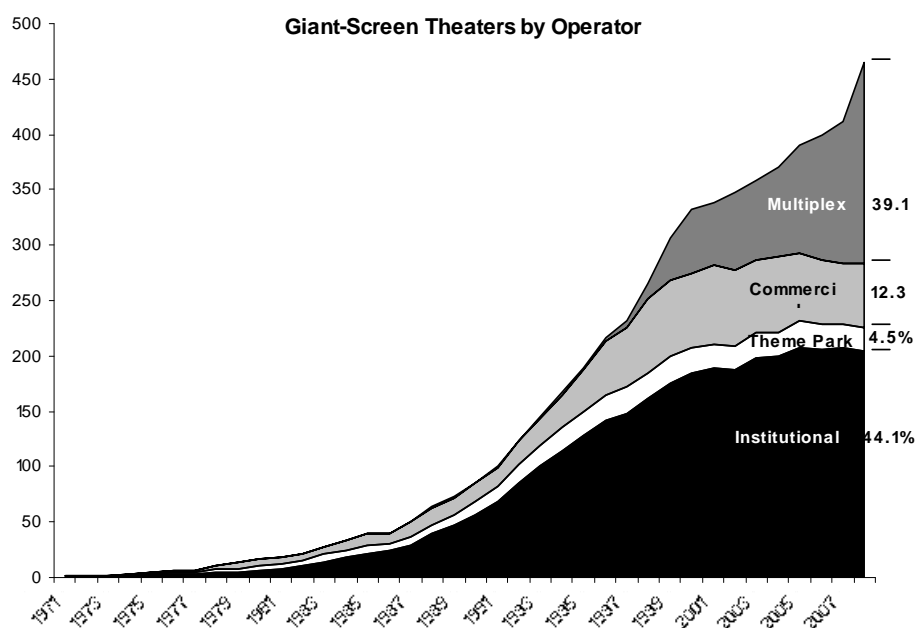
Imax's joint-venture model has also lowered other barriers to entry that previously slowed the spread of its theaters. Exhibitors no longer need to invest more than a million dollars per screen in hardware, and a million or more on new construction. Now they pay up front only for the costs of retrofitting existing auditoriums; Imax provides the projection and sound system hardware in return for nearly half of the box office and a share of concession sales.

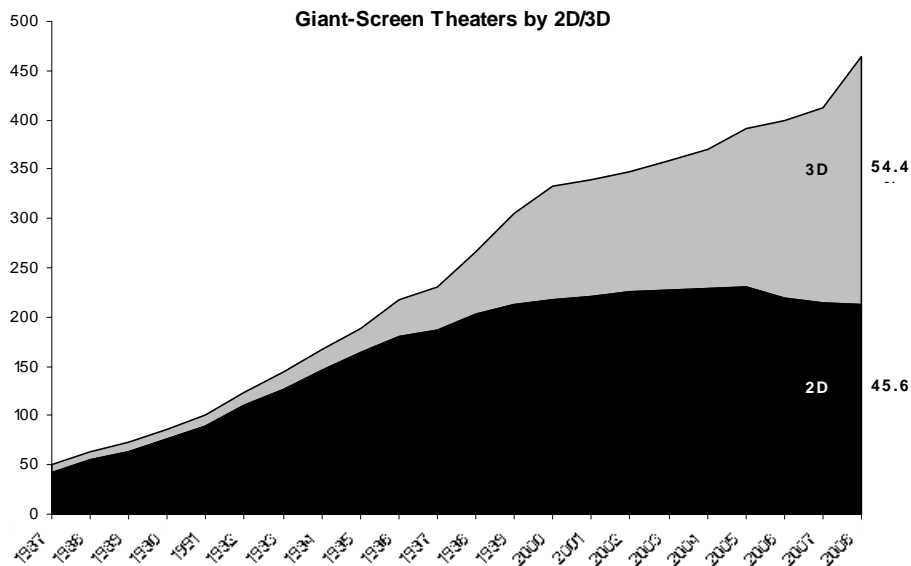
## Closed theaters

Two U.S. IMAX theaters closed last year: the seven-year-old dome theater at **Science Station** in Cedar Rapids, IA, and the 12-year-old 3D theater at **Luxor Hotel and Casino** in Las Vegas, NV. As we reported last February, Science Station had faced financial difficulties for some time and shut its 176-seat theater as a cost-cutting measure. Luxor's 300-seat theater, originally designed for a motion simulation ride, also hadn't lived up to performance expectations in recent years. The space now houses an exhibit of *Titanic* artifacts and "Bodies: The Exhibition."

Two dome theaters in Japan, the **Saikai Pearl Sea Centre** and the **Saitama Space Science Hall**, removed their film systems last year, the latter replacing its GOTO Astrovision 10/70 projector with a GOTO Virtuarium II digital planetarium system. These changes continued a decline in a country that was once second only to the U.S. in the number of GS theaters. Japan now has 34 venues capable of running 8/70, 10/70, or 15/70 film, but only about a dozen actively do so. The rest show only films made specifically for their venue, or planetarium presentations, or are dark.

Singapore's **Popular IMAX Theatre**, a retrofitted 316-seat SR venue, closed last year after six years of operations, as did the **IMAX Theatre Felisia** in Taranto, Italy. The latter was a 383-seat, flat/dome convertible theater that opened in 2003. Its closure leaves the **Tim IMAX** theater





now represent 54% of the world total, a trend that will only accelerate.

Like 2D houses, the world's 123 dome theaters are also declining in absolute numbers and as a percentage of the whole, now representing only one quarter of all giant screens, down from a peak of 62% in 1991. Twelve dome theaters have closed or converted to digital since 2005.

### The real screen count

However, as we have said in all previous theater reports, the numbers don't tell the whole story. Unfortunately for the independent producers and distributors of traditional giant-screen films, they do not actually have a universe of 465 theaters in which to book their films. The real number of potential customers is much smaller.

For the most part, the IMAX digital screens, like most other multiplex IMAXes, show only Hollywood DMR releases, rarely if ever running traditional films from independent giant-screen producers. Even though Imax has offered to allow the producers of certain films access to the proprietary processing needed to show them on the IMAX digital system, for a "nominal" fee, it is unlikely that many IMAX digital theaters would book them. Traditional LF films don't usually come with major national marketing campaigns,

(see **THEATERS** on page 8)

in Riccione as the only active GS theater in Italy.

### Institutional vs. commercial

The chart on page 6 shows the trends among the market segments: the dramatic rise in multiplex theaters and the flattening of every other sector.

As we reported last year, in 2007 institutional theaters no longer comprised the majority of the overall GS market, a position of prominence they had held since the early 1980s. Their share fell even further in 2008, with a net loss of one screen. China's Guangdong Science Center was the only museum theater to open last year, while two others closed (Science Station and Saitama Space Science Hall). With 205 out of a total of 465 screens, museums and other non-profits now account for only 44% of all giant screens.

Standalone commercial venues lost one screen, the Luxor, and added two, the Cannery Row IMAX Theatre, a 290-seat MPX house in a historic building in Monterey, CA, and an IMAX 3D GT theater in the Plaza de las Americas in Bogota, Colombia. It is the second GS theater for the South American country, after the Maloka Interactive Science Center, whose 314-seat 8/70 Iwerks dome theater opened in 1998.

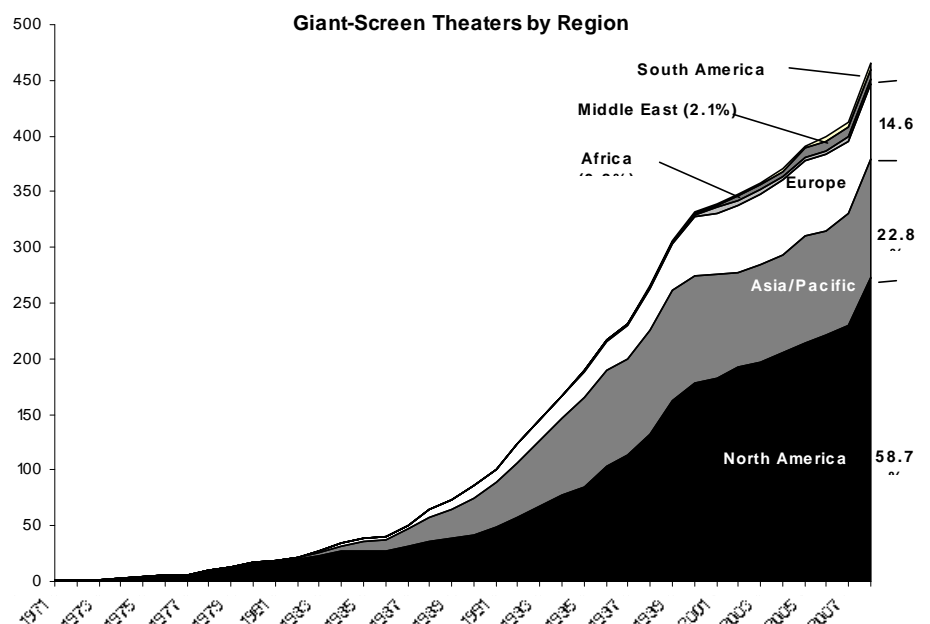
Theme parks remained unchanged at 21 screens, with no new or closed theaters.

With a net increase of 54 screens, multiplexes now account for 39% of all thea-

ters. Since most of the 100 systems Imax is planning to install in 2009 will be in multiplexes, that segment will comprise a plurality this year, and could easily exceed 50% of all screens in 2010.

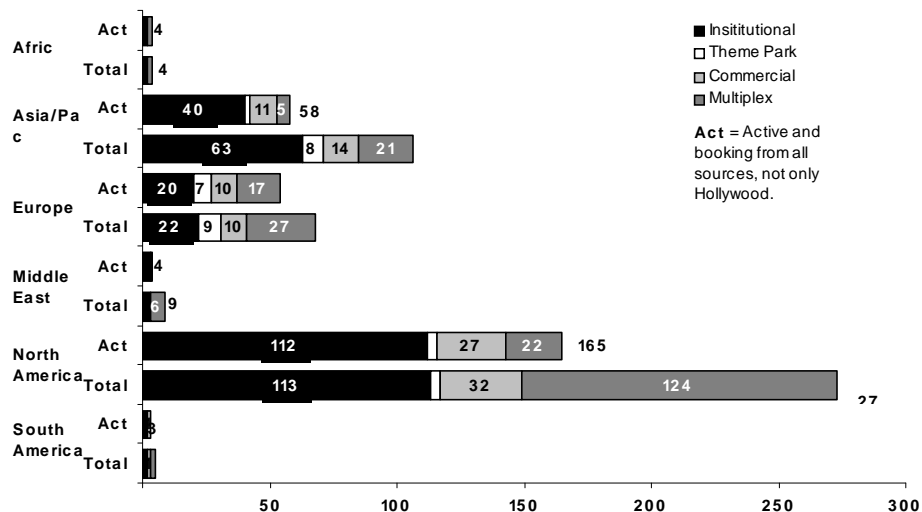
### 2D vs. 3D, domes vs. flat

Last year was notable for the fact that every new theater was a flat-screened, 3D-capable house. Not since 1977 — a year in which no giant-screen theaters opened — has there been a year with no new 2D screens or no new dome theaters. As the chart above shows, in 2008 3D theaters became the majority of all screens, and





**Giant-Screen Theaters by Region**  
as of Jan. 1, 2009



filmmakers and distributors, the screen totals given above do not reflect the true potential market for their 40-minute non-fiction LF films. Once you eliminate the multiplexes that never book non-Hollywood films (about 125) and inactive theaters (about 50), the remainder — the *real* market — is around 290, significantly smaller than the total of 465 screens shown in our tables.

The chart to the left shows this distinction between all theaters and those that form the universe of potential bookings for independent productions. The columns marked “Active” exclude inactive theaters and multiplexes that only book Hollywood films.

### Giant screens vs. IMAX

This growing divide, and the sense that Imax Corporation has turned its back on the classic, film-based giant-screen theaters on which it built its reputation, has created a crisis in the industry. Many IMAX theater operators have expressed concern, dismay, and even anger that the company is potentially harming their reputations and the IMAX brand by promoting the new digital screens as equivalent to their classic giant-screen theaters. Some have gone so far as to consider removing the IMAX name from their marketing.

The **Giant Screen Cinema Association** has responded by forming two task forces that will define the nature of the giant-screen experience and help theaters and

(from **THEATERS** on page 7)

but require active local marketing and group sales, something that street-level multiplex theater managers generally aren't prepared to handle.

In the early days of IMAX theaters in multiplexes, their bookers had no choice but to run the short-form documentary-style films that are the staple of the institutional market. But once Imax developed the DMR process in 2002, and Hollywood films became available, the multiplexes booked fewer and fewer bookings from independent producers.

Among the 179 multiplex theaters that were open as of Jan. 1, 2009, more than half have *never* shown a traditional LF film from an independent producer. In the past three years, fewer than 50 multiplex screens, none of them belonging to the two largest chains, have shown three or more non-Hollywood films.

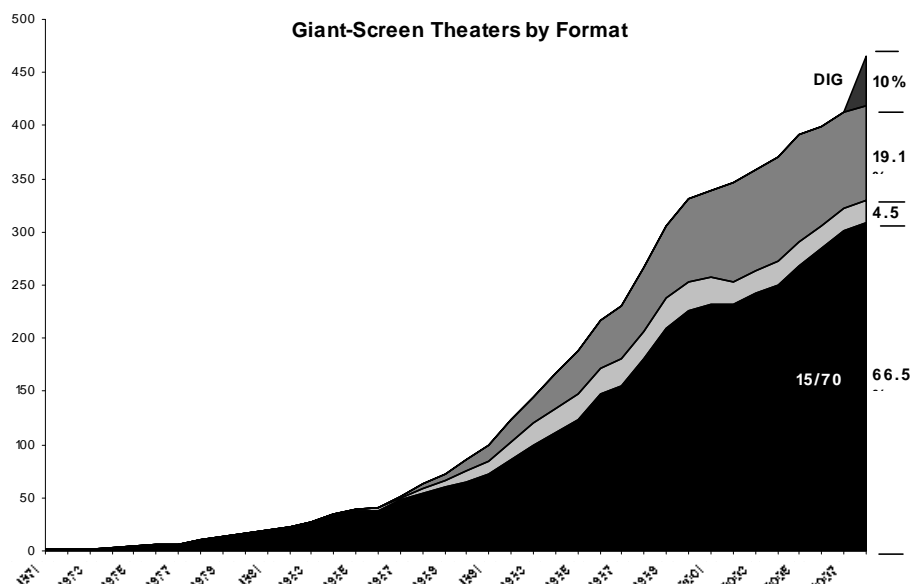
Only a handful of multiplex exhibitors have been friendly to traditional documentary-style films. **Cinema City International**, headquartered in Israel with nine IMAX theaters in Poland, Hungary, and the Czech Republic, is by far the most consistent of these. Although its theaters run many of the DMR titles, fully two-thirds of its bookings are traditional, non-Hollywood fare.

Turkey's **AFM Cinemas** has also booked a significant number of independent films on its IMAX screens in Istanbul

and Ankara. Likewise India's **Aeren R** chain, with IMAX theaters in New Delhi and Kolkata.

In North America, **Cinemark USA** is the only one of the top-five chains to have a policy of booking traditional LF films. Cinemark and two regional chains based in Michigan — **Goodrich Quality Theaters** and **Celebration Cinemas** — have established school and group booking offices to make showing independent films profitable.

But this still leaves the vast majority of the multiplex segment closed to everything except Hollywood titles. Thus, from the point of view of most giant-screen





filmmakers market that experience directly to the general public, independent of any corporate brand. The first reports from these committees are expected at the association's Film Expo in March (see article on page 1). *LF Examiner* will continue to report on developments in this area.

### The future of digital porjection

Imax executives have stated that they are developing a digital system to replace their 15/70 film projectors, but have admitted that it is probably a few years off. In the meantime, several LF film theaters have already added or converted to digital projection. These include American Airlines' **C.R. Smith Museum**, near the Dallas-Ft. Worth Airport in Texas, which used an Iwerks 8/70 system to project its signature films from 1993 until 2007, when an HD digital projector was installed. However, its relatively small 36x45-foot (11x14-meter) screen does not strain the capabilities of conventional digital projection.

Elsewhere in Texas, **Space Center Houston**, the only theater in the world to house an IMAX and an 8/70 projector, switched over to 2K digital a few years ago to screen its signature film, *To Be An Astronaut*, and a newer digital production

about the Johnson Space Center. Although the IMAX and 8/70 projectors remain in place, officials say they do not plan to use either in the near future. The 420-seat venue remains on Imax Corporation's official list of theaters, even though the 15/70 projector hasn't been used since 2002.

Internationally, former LF theaters in Japan, Finland, and the Netherlands have also converted to digital in recent years.

However, few if any are claiming that these systems, or others currently available, can fully match 70mm film projection for brightness, clarity, and sharpness on the largest flat or dome screens. Many believe that the most promising direction is using multiple digital projectors to tile the surface of flat or dome screens. This is the path that the Copenhagen's **Tycho Brahe Planetarium**, the **Swedish Museum of Natural History** in Stockholm, and **La Géode** in Paris have taken. All three are IMAX theaters with dome screens at least 75 feet (23 meters) in diameter. Using up to six digital projectors, they can fill their screens with digital planetarium images, real-time computer data, live transmissions, or recorded programs. La Géode has run the digital version of *Sky High*

Entertainment's *Dinosaurs: Giants of Patagonia*, which was filmed and distributed on 15/70 film.

But many in the giant-screen community are reluctant to consider multiple-projector solutions, pointing out that it was the complexity of maintaining multi-projector film systems in the 1960s that led to the invention of the first IMAX projector in 1970. They would prefer to wait for a single-projector digital system that will match the image quality of 70mm film.

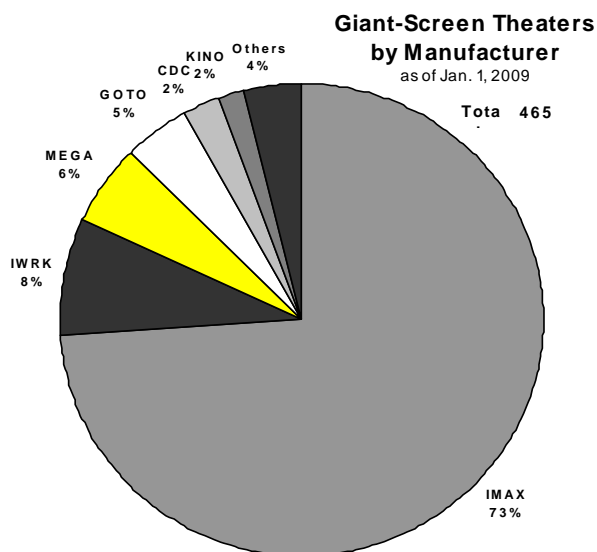
Others contend that modern edge-blending systems, which use digital cameras to automatically align the projectors, overcome those objections and offer less expensive and nearer-term solutions with off-the-shelf components that are available today. They claim that the research and development needed for a single-projector solution could be years away, and might never be undertaken just to serve a market that has potential sales of only 300-500 units.

The issue of standards is a concern to all. In addition to its full-dome system, the Swedish Museum installed digital 3D projectors that throw a 56-foot (17-meter)

(see *THEATERS* on page 10)

### Giant-Screen Theaters Worldwide

		As of Dec. 31, 2006					As of Dec. 31, 2007					Change 2006-2007					As of Dec. 31, 2008					Change 2007-2008				
		C	CM	CT	I	Total	C	CM	CT	I	Total	C	CM	CT	I	Total	C	CM	CT	I	Total	C	CM	CT	I	Total
Africa	8/70				1	1				1	1				0%	0%				1	1				0%	0%
	15/70		2		1	3		2		1	3				0%	0%		2		1	3				0%	0%
	Total		2		2	4		2		2	4				0%	0%		2		2	4				0%	0%
Asia/Pac	8/70	5		5	19	29	3		4	20	27	-40%		-20%	5%	-6.9%	3		4	20	27	0%			0%	0.0%
	10/70				2	18			2	19	21				0%	6%			2	18	20				0%	-5.3%
	15/70	11	11	2	25	49	11	14	2	25	52	0%	27%	0%	0.0%	6.1%	11	17	2	25	55	0.0%	21.4%	0%	0.0%	5.8%
	D																	4			4					
Europe	Total	16	11	9	62	98	14	14	8	64	100	-13%	27%	-11%	3.2%	2.0%	14	21	8	63	106	0.0%	50.0%	0%	-1.6%	6.0%
	8/70	3	5	5	11	24	3	5	4	10	22	0%	0%	-20%	-9%	-8%	3	5	4	10	22	0%	0%	0%	0%	0%
	15/70	8	19	5	13	45	7	19	5	12	43	12.5%	0%	0%	-8%	-4.4%	7	20	5	12	44	0%	5%	0%	0%	2.3%
	D																	2			2					
Middle East	Total	11	24	10	24	69	10	24	9	22	65	-9%	0.0%	-10%	-8%	-5.8%	10	27	9	22	68	0%	12.5%	0%	0%	4.6%
	8/70		1			1		1			1				0%	0%		1			1				0%	0%
	10/70				1	1				1	1				0%	0%				1	1				0%	0%
	15/70		4		2	6		5		2	7			25%		17%		5		2	7				0%	0%
North America	Total	5			3	8		6		3	9			20%		13%		6		3	9				0.0%	0%
	8/70	6	7	1	26	40	6	5	1	25	37	0%	-29%	0%	-4%	-7.5%	6	5	1	25	37	0%	0%	0%	0%	0%
	15/70	28	61	4	89	182	26	75	3	89	193	-7.1%	23%	-25%	0.0%	6.0%	26	79	3	88	196	0.0%	5.3%	0%	-1.1%	1.6%
	D																	40			40					
South America	Total	34	68	5	115	222	32	80	4	114	230	-5.9%	17.6%	-20%	-0.9%	3.6%	32	124	4	113	273	0.0%	55.0%	0%	-0.9%	18.7%
	8/70				2	2				1	1				-50%	-50%				1	1				0%	0%
	15/70		2		1	3		2		1	3				0%	0%	1	2		1	4				0%	33.3%
	Total		2		3	5		2		2	4				-33%	-20%	1	2		2	5				0%	25.0%
World	8/70	14	13	11	59	97	12	11	9	57	89	-14%	-15%	-18%	-3.4%	-8.2%	12	11	9	57	89	0%	0%	0%	0%	0%
	10/70				2	19				2	20				0%	5%				2	19				0%	-5.0%
	15/70	47	99	11	131	288	44	117	10	130	301	-6.4%	18%	-9%	-0.8%	4.5%	45	125	10	129	309	2.3%	6.8%	0%	-0.8%	2.7%
	D																	46			46					
Total	Total	61	112	24	209	406	56	128	21	207	412	-8.2%	14.3%	-12.5%	-1.0%	1.5%	57	182	21	205	465	1.8%	42.2%	0%	-1.0%	12.9%



(from *THEATERS* on page 9)

image on the front of the dome (see *Shorts, LFX, January 2009*). Because they didn't expect to show Hollywood features, the managers chose not to make the system compliant with the standards of the **Digital Cinema Initiatives**, which, among other things, provide encryption that protects against unauthorized copying of program content. However, this meant that the theater was unable to book *U2 3D*, which was encrypted at the insistence of the band.

Imax's current digital system is proprietary, and does not fully comply with the DCI specs, setting Imax Corporation as a gatekeeper over what films will have access to those theaters. The company has said

that it will offer digital conversion at a "nominal" cost for films captured on 70mm stock and shorter than one hour. But this policy would block films like *U2 3D* (shot digitally and 90 minutes long) and is contrary to the spirit of the DCI process that mandated only open, non-proprietary systems. The openness of the DCI process was directly responsible for the rapid and widespread conversion of 35mm projection to digital that is now under way.

As we have reported previously, members of the giant-screen industry, led by **John Jacobsen** of the **White Oak Institute**, are coming together with colleagues from the digital planetarium world to see if common technical standards can be developed that would help both communities expand. That process is expected to continue with a colloquium later this year.

In the meantime, managers with film theaters are left wondering how to prepare for a digital future that most observers see as inevitable. There are no easy choices: convert now to a single-projector digital system that is not as bright or sharp as 15/70 film, possibly damaging one's reputation and losing audiences; seek out a systems integrator to design and install a

multi-projector system that may not meet current or future standards, limiting the content that will be available; wait, perhaps for many years, for Imax or some other vendor to offer a solution, risking falling attendance if your film theater starts being perceived by the public as a "dinosaur."

Last year we closed this report with the following words, which are as relevant today as they were then:

The giant-screen industry must jealously guard its special place in the minds and hearts of the public, a place won with the high-quality experiences our theaters have offered for nearly four decades. One of the prime directives in establishing the DCI specifications was that any digital replacement for 35mm film had to provide image quality that was better than what it was replacing. This is even more important for the giant-screen world, since superior image quality has always been the prime factor differentiating our theaters from all other forms of cinema.

We are literally at a defining moment in our history, one in which we are being called upon to define our very nature, to clearly express to the world (and ourselves) who we are, what it is we do, and how we are different from and, yes, better than, the rest of the entertainment world. We must take the time to decide wisely before making any changes that could irrevocably alter what we do and how we are seen by our visitors, our customers, and the world.

## How and what we count

As we have noted in the past, the total number of giant-screen theaters is somewhat misleading, because a significant percentage of them rarely if ever show LF films, or show only films made specifically for their own venue. They are therefore not a part of the international LF film leasing economy. For instance, our database contains some 22 theaters which, as far as we know, have *never* booked a film from an LF distributor. Another 50 have not done so in the past year. Thus, some 72 theaters, 15% of the world total, appear to be essentially dormant.

In the context of what this report is trying to accomplish, dormant theaters pose philosophical and practical difficul-

ties. Like the proverbial sound of a tree falling in the forest, can an LF theater that never shows LF films be said to exist? The capability may be there, but if the theater isn't participating in the LF economy in any meaningful way, does it make any sense to count it? And if a theater once was active, but has stopped showing LF films, is it now "closed"? If so, when did it close? After the last LF screening? A year later?

Our answer is to count all theaters we know to be LF capable, and only consider them closed when the capability has been removed permanently. This results in a nominal overcount, and requires the accompanying proviso that the total count of theaters may be 465, but the actual size

of the active marketplace for films is closer to 390. (Fewer, if theaters that only book Hollywood films are excluded. See "The *real* screen count" section of the article.)

Otherwise, we count all stationary (i.e., non-motion simulator) theaters that use 8/70, 10/70, or 15/70 film projection, plus the IMAX digital theaters. We define commercial theaters as for-profit venues that are not part of a multi-theater complex (multiplex) or theme/amusement park. Multiplexes and theme parks comprise distinct segments. Institutional theaters include those in non-profit museums or government-run facilities.

Note that Imax Corporation, in its stated totals of installed systems, includes at least six motion simulation systems that

## New, Converted, and Closed Theaters in 2008

NEW City	Theater	Country	Mfr	Fmt	Proj	2D/3D	Scrn	Opened	
Budapest	Cinema City IMAX Theater Budapest	Hungary	IMAX	1570	GT	3D	F	1/17/08	
Tomball, TX	Silverado 19 IMAX	USA	IMAX	1570	MPX	3D	F	2/29/08	
Council Bluffs, IA	Star Cinema Council Bluffs	USA	IMAX	1570	MPX	3D	F	3/21/08	
Monterey, CA	Cannery Row IMAX Theatre	USA	IMAX	1570	MPX	3D	F	4/4/08	
Noblesville, IN	Hamilton Towne Center 16 + IMAX	USA	IMAX	1570	MPX	3D	F	4/4/08	
Changchun	Wanda IMAX Theater Changchun	China	IMAX	1570	MPX	3D	F	4/28/08	
Little Rock, AR	Chenal 9 IMAX Theatre	USA	IMAX	1570	MPX	3D	F	6/6/08	
Anaheim, CA	CinemaFusion at Anaheim Gardenwalk	USA	IMAX	1570	MPX	3D	F	6/30/08	
Changsha	Wanda IMAX Theater Changsha	China	IMAX	1570	MPX	3D	F	7/10/08	
Woodbridge, VA	AMC Potomac Mills 18	USA	IMAX	D	DIG	3D	F	7/18/08	
Alexandria, VA	AMC Hoffman Center 22	USA	IMAX	D	DIG	3D	F	7/18/08	
Columbia, MD	AMC Columbia Mall 14	USA	IMAX	D	DIG	3D	F	7/18/08	
Reading, PA	RC IMAX Theatre	USA	IMAX	1570	MPX	3D	F	8/8/08	
Bensalem, PA	AMC Neshaminy 24	USA	IMAX	D	DIG	3D	F	8/15/08	
Cherry Hill, NJ	AMC Loews Cherry Hill 24	USA	IMAX	D	DIG	3D	F	8/15/08	
Hamilton, NJ	AMC Hamilton 24	USA	IMAX	D	DIG	3D	F	8/15/08	
Tampa, FL	AMC Veterans Expressway 24	USA	IMAX	D	DIG	3D	F	9/5/08	
Orange Park, FL	AMC Orange Park 24	USA	IMAX	D	DIG	3D	F	9/5/08	
New York, NY	AMC Empire 25	USA	IMAX	D	DIG	3D	F	9/5/08	
Baltimore, MD	AMC Loews White Marsh 16	USA	IMAX	D	DIG	3D	F	9/5/08	
Aventura, FL	AMC Aventura 24	USA	IMAX	D	DIG	3D	F	9/5/08	
Bogota	Plaza de las Americas	Colombia	IMAX	1570	GT	3D	F	9/17/08	
Jacksonville, FL	AMC Regency Square 24	USA	IMAX	D	DIG	3D	F	9/19/08	
Altamonte, FL	AMC Altamonte Mall 18	USA	IMAX	D	DIG	3D	F	9/19/08	
Kansas City, MO	AMC BarryWoods 24	USA	IMAX	D	DIG	3D	F	9/20/08	
Kiev	IMAX-UTEL	Ukraine	IMAX	1570	MPX	3D	F	9/20/08	
Guangdong	Guangdong Science Center	China	IMAX	1570	GT	3D	F	9/27/08	
Los Angeles, CA	AMC Century City 15	USA	IMAX	D	DIG	3D	F	10/3/08	
San Jose, CA	AMC Eastridge 15	USA	IMAX	D	DIG	3D	F	10/3/08	
Sugar Land, TX	AMC First Colony 24	USA	IMAX	D	DIG	3D	F	10/3/08	
Burbank, CA	AMC Burbank 16	USA	IMAX	D	DIG	3D	F	10/3/08	
Houston, TX	AMC Gulf Pointe 30	USA	IMAX	D	DIG	3D	F	10/10/08	
Emeryville, CA	AMC Bay Street 16	USA	IMAX	D	DIG	3D	F	10/17/08	
Deer Park, NY	Regal Deer Park Stadium 16	USA	IMAX	D	DIG	3D	F	10/24/08	
Brooklyn, NY	UA Sheepshead Bay 14	USA	IMAX	D	DIG	3D	F	10/24/08	
El Dorado Hills, CA	Regal El Dorado Hills Stadium 14	USA	IMAX	D	DIG	3D	F	10/24/08	
Fairfield, CA	Edwards Fairfield Stadium 16	USA	IMAX	D	DIG	3D	F	10/31/08	
Westminster, CO	AMC Orchards 12	USA	IMAX	D	DIG	3D	F	11/7/08	
Stockton, CA	Regal Downtown Stockton 16	USA	IMAX	D	DIG	3D	F	11/7/08	
Tukwila, WA	AMC Southcenter 16	USA	IMAX	D	DIG	3D	F	11/7/08	
Albany, NY	Regal Crossgates Mall 18	USA	IMAX	D	DIG	3D	F	11/7/08	
Lacey, WA	Regal Martin Village Stadium 16	USA	IMAX	D	DIG	3D	F	11/7/08	
Simi Valley, CA	Regal Civic Centre Stadium 16	USA	IMAX	D	DIG	3D	F	11/7/08	
Fort Myers, FL	Regal Gulf Coast Town Center 16	USA	IMAX	D	DIG	3D	F	11/7/08	
Torrance, CA	AMC Del Amo 18	USA	IMAX	D	DIG	3D	F	11/7/08	
Virginia Beach, VA	AMC Lynnhaven 18	USA	IMAX	D	DIG	3D	F	11/7/08	
Augusta, GA	Regal Augusta Exchange Stadium 20	USA	IMAX	D	DIG	3D	F	11/7/08	
North Las Vegas, NV	Regal Stations Aliante 16	USA	IMAX	D	DIG	3D	F	11/14/08	
Arcadia, CA	AMC Santa Anita 16	USA	IMAX	D	DIG	3D	F	11/24/08	
London	Odeon Greenwich	UK	IMAX	D	DIG	3D	F	11/28/08	
Wimbledon	Odeon Wimbledon	UK	IMAX	D	DIG	3D	F	11/29/08	
Toluca	Cinepolis IMAX Theatre, Galerias Metepec	Mexico	IMAX	D	DIG	3D	F	12/5/08	
Santa Clara, CA	AMC Mercado 20	USA	IMAX	D	DIG	3D	F	12/12/08	
Cannington	Hoyts Carousel 16	Australia	IMAX	D	DIG	3D	F	12/25/08	
Maribymong	Hoyts Highpoint 17	Australia	IMAX	D	DIG	3D	F	12/25/08	
Moore Park	Hoyts Entertainment Quarter 12	Australia	IMAX	D	DIG	3D	F	12/25/08	
Beijing	Shijingcheng Wanda Cinemas	China	IMAX	D	DIG	3D	F	2008	
Kolkata	Aeren R IMAX Theatre Mani Square	India	IMAX	1570	GT	3D	F	2008	
Dongguan	Dongguan Wanda Cinema	China	IMAX	1570	GT	3D	F	2008	
CONVERTED City	Theater	Country	Mfr	Fmt	Proj	2D/3D	Scrn	Opened	PrevFmt
Hooksett, NH	Hooksett Cinemagic	USA	IMAX	D	DIG	3D	F	12/5/08	1570
San Diego, CA	Edwards Mira Mesa Stadium 18 & IMAX	USA	IMAX	D	DIG	3D	F	12/5/08	1570
CLOSED City	Theater	Country	Mfr	Fmt	Proj	2D/3D	Scrn	Opened	Closed
Cedar Rapids	Science Station	USA	IMAX	1570	SR	2D	D	3/31/01	1/20/08
Las Vegas Lux	Luxor Hotel and Casino	USA	IMAX	1570	GT	3D	F	12/20/96	6/08
Sasebo	Saikai Pearl Sea Centre	Japan	IMAX	1570	GT	2D	D	1994	9/30/08
Taranto	IMAX Theatre Felisia	Italy	IMAX	1570	GT	3D	F/D	6/22/03	2008
Saitama SSH	Saitama Space Science Hall	Japan	GOTO	1070	PLAN	2D	D	1988	2008
Singapore GV	Golden Village Grand	Singapore	IMAX	1570	SR	3D	F	11/21/02	2008

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# Guide for Making “Green” Films

(from *SUSTAINABLE* on page 3)

produced throughout a project’s life or a company’s work.

In addition we should also work to calculate and reduce our ecological footprint — a broader measure of how our activities use and affect the planet’s environment and its resources. This footprint is a newer one than the carbon footprint and while gaining more attention in the scientific community, it is not yet fully established as a working tool. (We expect to include this measure online, when available and reviewed by our advisory board.)

## Calculation

**Principle: Know how much energy we are actually using.**

We can do this by calculating to the greatest extent feasible actual energy inputs, even when they are underpriced or not recognized in the market, throughout the production process.

Our best tool for long-term planning is good baseline information. We need to know how much carbon we are adding to the atmosphere to be able to measure success in reducing it. Therefore, good information on carbon costs, transparently shared with colleagues, employees, and trainees, is critical. Even if we cannot act immediately to reduce our carbon costs, we should identify them in developing our calculations and budgets.

**Limitations:** We often lack good tools to do these calculations. The science of calculating carbon costs is still emerging, and today’s carbon and environmental trackers are in a constant state of evolution and refinement. Further, much of our work is done under contract to companies or clients with budgeting guidelines that do not acknowledge real energy inputs. Even when we cannot observe this principle, we should do our best to educate our colleagues about the production and accounting practices we think are the most helpful and responsible. Finally, many of our suppliers are not ready for carbon calculations. They need to know that we regard this as a high priority, and that we will choose alternatives if availa-

ble. (See the Web site for the document, “How to Use Carbon Trackers,” and for a partial list of carbon calculators.)

## Consumption

**Principle: Lower overall carbon debt and environmental impact by using less.**

We can reduce consumption throughout the production process, from using re-useable water containers to buying in bulk to choosing minimalist packaging. We can build conservation into every production decision we make. We can involve our teams more firmly by incorporating their own best suggestions for minimizing waste, re-using and recycling material, and producing with sustainability as a core objective.

**Limitations:** We are in a high-tech profession with fast obsolescence. Sometimes we need to invest in technology that is carbon-expensive in order to do the best work possible or work that our clients demand.

It can be difficult to identify the most responsible conservation practices and to balance priorities. For instance, to minimize recycling it may be wisest to use shared food containers; from a health perspective, it may be wisest to have individual containers. (And sometimes we can find new solutions, for instance requiring our staff to carry re-useable water bottles and dishes marked with their own names.)

To be effective, sometimes our work requires carbon-expensive choices such as glossy posters or eye-catching press kits. We need to understand those choices as carbon-expensive ones, while also understanding the requirements of our businesses.

## Travel

**Principle: Reduce the carbon debt created through travel.**

We can minimize and consolidate travel at every step in the production process, from trips to the supplies store to carpooling on the shoot to Internet conferencing in lieu of appearances at nonessential festivals. We can make travel costs a central feature of carbon-planning throughout

our work process — for instance in deciding to hire locally, seek alternatives to jet travel, carpool or use mass transportation.

**Limitations:** The terms of our work often require face-to-face interactions, and we are (with luck) sometimes faced with a carbon-expensive choice, such as a trans-continental trip to pick up an award. We need to see these choices as the choices they are and to ensure that we make them only when we see them as critical to the health of our work.

## Compensation

**Principle: Since we cannot completely eliminate our footprint, we should compensate for it through organizations that offer a carbon reduction equal to our carbon production.**

We can use carbon offsets (the chance to pay for an action by someone else that reduces the world’s carbon footprint) as a last resort, after minimizing inputs everywhere possible. Carbon offsets are an important feature of becoming carbon neutral, since we inevitably produce a carbon footprint, however small.

**Limitations:** Many companies offer carbon offsets without proof of their reliability in delivering the reductions your money is supposed to buy. We should use reliable (Gold Standard) offsets that rely on acknowledged renewable-energy technologies, such as wind and solar.

These four principles do not exhaust the range of ways that filmmakers can reduce their carbon footprints, the ways in which we can let our example serve as a model, or the ways in which we can touch others with our concern. They reflect the most common areas in which filmmakers today are reducing their carbon footprint and taking the initiative to behave responsibly in the face of the environmental challenge. Filmmakers are discovering daily new ways to make contributions to meeting that challenge. Please add to our efforts by emailing us at [info@sustainablefilmmaking.org](mailto:info@sustainablefilmmaking.org).

## Tools for sustainable filmmaking

This part of the code presents three sets



of tools that help filmmakers put the code's principles into action:

- Checklists provide actions needed to create a sustainability plan.
- Carbon trackers allow individuals to track production activities that use energy and produce carbon emission and are meant to be used in conjunction with Internet carbon calculators.
- Web resources include environmental and sustainability-related URLs, carbon calculator sites, and suggested carbon offsetters, including Gold Standard ones that are recommended by WWF-UK.

We have provided instructions on how to use checklists and trackers, along with some sample checklists. Through comments and feedback, we look to regularly revising and improving them. Further, a FAQ section will complement the code on our Web site.

The checklists and trackers may be downloaded as Excel documents or PDFs and used offline on local computers. Web Resources may be downloaded as a PDF.

## Checklists

The idea behind the checklists is simple – to make it easier for you to assess and minimize your production's impact on climate change.

Complete the Principles and Practices Checklist first. It contains sets of actions needed to create a comprehensive overall plan to cut emissions and resource use. Then choose either the Basic Track or the Advanced Track.

**The Basic Checklist** is meant for individual filmmakers and small production companies that are generally pressed for time. It is a simple 'one-stop' set of actions to cut emissions and resource use. It combines elements of the three more detailed checklists in the Advanced Track.

**The Advanced Track** is meant for those who have become comfortable working with the basic tools and for larger organizations where different people manage different parts of the process. It includes:

- The Office and Preproduction Checklist
- The Location Checklist
- The Postproduction Checklist

These three more detailed checklists consist of actions to cut emissions and resource use in the areas indicated by their names. They demand more time, but they allow more thorough and accurate information to be collected.

If you first choose the basic track, you may then decide for your next production to use the advanced checklists for your climate impact accounting. Each item in the checklists has a "Yes" tick-box and a space for you to record what remedial actions you and your team are going to or did take.

Best practice is to do everything on the lists, but in the real world that's a very big task. Don't give up. Just do as much as you can, and try to do more on your next production.

Currently there's no certification scheme for sustainable production. However, best practice is to have your efforts become "sustainable monitored," so the checklists have an optional box for a reviewer to sign.

We are including all of the Principles and Practices Checklist below as an example of what the online checklists look like.

## How to use the carbon trackers

If you're planning to assess and/or offset a production's carbon emissions, it's important that you know what they are. The carbon trackers provide a way to keep track of your activities that create CO<sub>2</sub>.

We've provided two versions of the tracker. The first is a basic one for use by small productions or those short of time. The second is more advanced, and therefore more suitable for use by line producers and production managers on larger productions.

Once you have completed production, the figures collected in the tracker can be entered into an independent online calculator or one used by your chosen Gold Standard offset supplier. Alternatively, some offset providers might use your completed tracker as a basis from which they would do the calculations offline.

Best practice is to calculate the amount of emissions a planned production is likely to create; the tracker can help you do this. Then, when steps have been taken to reduce the emissions to the minimum, the

tracker can again be used to assess the actual reduction of energy and resources used during the production's lifecycle.

At the moment, different offsetters have different online calculators. Many may not include all the elements included in the code's trackers, and all will have slightly different formats for inputting data. But whatever their format, an accurately completed code tracker should contain all the information you need to calculate your production's carbon footprint to an acceptable level of accuracy.

One important note: These spreadsheets only help you keep track of energy and carbon-related activities; they don't calculate your production's CO<sub>2</sub> emission activities. This calculation must be done via online carbon calculators. However, we are working to develop an online calculator specifically for television and film production.

Remember that doing even a few things to cut carbon emissions and resource use is better than doing nothing at all.

The Basic Carbon Tracker is a spreadsheet for recording energy and resource use by small productions. A small sample is below.

The Advanced Carbon Tracker is a spreadsheet for more accurate recording of energy and resource use, suitable for larger or more complex productions.

## Web resources

The list of Web sites provided on our Web site is not all-inclusive. Inclusion or exclusion does not mean that the Center for Social Media, the Center for Environmental Filmmaking, or Filmmakers for Conservation are endorsing or not endorsing a particular company or organization.

If you have any comments or questions, please contact us at [info@sustainablefilm-making.org](mailto:info@sustainablefilm-making.org).

*Larry Engel is a documentary filmmaker with more than 30 years of experience that spans all seven continents. He is also a professor at American University's School of Communication in Washington, D.C.*

*Andrew Buchanan lives in Somerset, England, and has over 30 years of production experience across drama, film, and documentary. He now specializes in popular wildlife and*



\* New listing.

Underlined titles are 3D

Updated information is printed in **bold**.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

#### **Watchmen: The IMAX Experience**

Warner Bros. Pictures; distributor: Warner Bros.; director: Zack Snyder; producers: Lawrence Gordon, Lloyd Levin, Deborah Snyder; DP: Larry Fong; script: David Hayter, Alex Tse; score: Tyler Bates; executive producers: Herb Gains, Thomas Tull. Cast: Billy Crudup, Carla Gugino, Stephen McHattie, Jeffrey Dean Morgan. Release: March 6.  
– Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

#### **Monsters vs. Aliens: An IMAX 3D Experience**

DreamWorks Animation; distributor: DreamWorks; directors: Rob Letterman, Conrad Vernon; producer: Lisa Stewart; score: Henry Jackman. Cast: Voices of Seth Rogen, Reese Witherspoon, Kiefer Sutherland, Hugh Laurie, Stephen Colbert. 3D. Release: March 27.

– Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Molecules to the Max: A Molecularium Adventure (wt)**

Rensselaer Polytechnic Institute, Nanotoon Entertainment; distributor: SK Films; director: V. Owen Bush; producer: Kurt Przybilla; script: V. Owen Bush, Kurt Przybilla; executive producer: Richard Siegel. Release: March 28.

– Animation is complete.

– Post-production is under way.

#### **Red Crabs 3D: Australia's Christmas Island**

Mark Simpfordorfer Productions; distributor: Mark Simpfordorfer Productions; director: Mark Simpfordorfer; producers: Adrienne Barba, Karen Wilkinson; DP: Stuart Wilkinson; script: Mark Simpfordorfer; executive producer: Mark Simpfordorfer. 3D. Release: spring.

#### **Star Trek: The IMAX Experience**

Paramount Pictures; distributor: Paramount; director: J.J. Abrams; producers: J.J. Abrams, Damon Lindelof; DP: Daniel Mindel; script: Roberto Orci, Alex Kurtzman; score: Michael Giacchino; executive producers: Bryan Burk, Jeffrey Chernov, Alex Kurtzman, Roberto Orci. Cast: Chris Pine,

Feb '09

July '09

VanGog  
UTS  
Jonas

Watch  
MvsA  
Molec

StarTrek  
NATM2

WTP  
Trans2

HPHBP

QuanQ

LOF  
COTW  
Sharkw

ChrCar  
SeaRex  
M

#### **Crabs**

Zachary Quinto, Simon Pegg, Karl Urban, Leonard Nimoy. Release: May 8.

– Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

#### **Night at the Museum 2: Battle of the Smithsonian: The IMAX Experience**

Twentieth Century Fox; distributor: Fox; director: Shawn Levy; producers: Michael Barnathan, Chris Columbus, Shawn Levy, Mark Radcliffe; DP: John Schwartzman; script: Ben Garant, Simon Kinberg, Thomas Lennon; score: Alan Silvestri; executive producers: Thomas M. Hammel, Josh McLaglen. Cast: Ben Stiller, Amy Adams, Owen Wilson, Dick Van Dyke. Release: May 22.

– Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

#### **We The People**

Inland Sea Productions; distributor: Gather Media, Inc.; directors, producers: John Altman, Aimee Larabee. Live action director: Joel Feigenbaum. Narrator: Kenny Rogers. Release: June 1.

– Principal photography is complete.

– Editing continues.

#### **Transformers: Revenge of the Fallen: The IMAX Experience**

DreamWorks Pictures; distributor: DreamWorks; director: Michael Bay; producers: Ian Bryce, Tom DeSanto, Lorenzo di Bonaventura; DP: Ben Seresin; script: Ehren Kruger; score: Steve Jablonsky; executive producer: Steven Spielberg. Cast: Shia LaBeouf, Megan Fox, Rainn Wilson, John Turturro. Release: June 26.

– Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

#### **Harry Potter and the Half-Blood Prince: The IMAX Experience**

Warner Bros.; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; script: Steve Kloves; score: Nicholas Hooper. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint. Release: July 17.

– Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

#### **Quantum Quest**

Jupiter 9 Productions, Digimax Studios; distributor: Jupiter 9; director: Harry Kloor; producers: Harry Kloor, Ellen Goldsmith-Vein, Jon Vein, Teddy Zee, Jeff Yang; script: Harry Kloor; score: Shawn K. Clement. 3D. Cast: Neil Armstrong, William Shatner, Samuel L. Jackson, Chris Pine, Amanda Peet, Sandra Oh, Jason Alexander. 3D. Release: Sept.

– The voice cast has been recorded, and animation has begun.

#### **Legends of Flight**

Jetliner Films, Inc.; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: William Reeve; script: Stephen Low; executive producers: Robert Kresser, Jan Baird. 3D. Release: October.

– Early 2009: Filming first flight of the Boeing 787

Dreamliner.

– Editing is under way.

#### **Call of the Wild 3D \***

A 45-minute version of Jack London's classic tale, filmed in 3D on location in Montana.

Distributed by 3D Entertainment Distribution. 3D. Release: Fall.

– Principal photography, captured on location in Montana, is complete.

#### **Sharkwater 3D (wt)**

Sharkwater Productions, RPG Productions; distributor: tba; director: Rob Stewart; producers: Rick Gordon, Rob Stewart, Sandy Stewart; DP: Rob Stewart; underwater photography: Rob Stewart, Daddiv Hanna. 3D. Release: Fall.

– A 40-minute version of the 2006 documentary, filmed on HD video, is being digitally converted to 3D.

#### **A Christmas Carol: An IMAX 3D Experience**

Walt Disney Pictures; distributor: Buena Vista Pictures; director: Robert Zemeckis; producers: Steve Starkey, Robert Zemeckis, Jack Rapke; DP: Robert Presley; script: Robert Zemeckis; score: Alan Silvestri. Cast: Jim Carrey, Gary Oldman, Colin Firth, Robin Wright Penn. 3D. Release: Nov. 6.

– Film was animated using performance capture technology and will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Sea Rex**

N3D Land Production; distributor: Giant Screen Films; directors: Ronan Chapalain, Pascal Vuong; producer: Pascal Vuong; DP: Christophe Grellie; script: Pascal Vuong, Nathalie Bardet; score: Franck Marchal; executive producer: Dominique Rigaud. 3D. Release: November.

– Animation has begun for a short version that will be released in late 2008, early 2009.

#### **Avatar: An IMAX 3D Experience**

Lightstorm Entertainment; distributor: Twentieth Century Fox; director: James Cameron; producers: James Cameron, Jon Landau; DP: Mauro Fiore; script: James Cameron; score: James Horner. Cast: Sam Worthington, Zoe Saldana, Stephen Lang, Michelle Rodriguez, Sigourney Weaver. 3D. Release: Dec. 18.

– Film is being shot in digital 3D and will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Magic Journey to Africa (formerly Magic Tale)**

Orbita Max; distributor: tba; director, producer, writer: Jordi Llompart; DP: Tomás Pladevall; stereographer: William Reeve. 3D. Release: December.

– CGI and animation work have begun.

– The orchestra of Barcelona's Gran Teatre del Liceu will record the film's original score.



Avatar  
MJTA  
ATW50

RME

Arabia  
UW

HTTYD

ST3D

Shrek4

GC3D  
Rescue

OI

TTA

RTE→

**Around the World in 50 Years**

nWave Pictures; distributor: tbd; director: Ben Stassen; producers: Ben Stassen, Domonic Paris; script: Domonic Paris; score: tbd; executive producer: Eric Dillens. 3D. 90 min. Cast: Voices of Melanie Griffith, Stacy Keach, Tim Curry, Anthony Anderson. Release: late 2009.

- Production/animation started in Brussels in 2007.
- The film is scheduled to be completed in the fall.

**Rocky Mountain Express (wt)**

Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia, Alexander Low. Release: Winter 2010.

- Winter: Additional filming.

**Arabia 3D (wt)**

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Greg MacGillivray; DPs: Brad Ohlund (topside), Howard Hall (underwater); script: Jack Stephens. 3D. Release: February 2010.

- Principal photography is complete.
- November 2008 – July 2009: 3D animation and special effects are being produced.
- Premiere will be held at the GSCA conference in September.

**Ultimate Wave (wt)**

Stephen Low Company; distributor: K2 Communications/Stephen Low Company; director: Stephen Low; producer: Pietro L. Serapiglia; DP: Mark Poirier; script: Stephen Low, Alexander Low; executive producers: K2 Communications, Jeff Cutler, Mark Kresser, Terry Hardy. Cast: Kelly Slater. 3D. Release: February 2010.

- April: Additional filming.

**How to Train Your Dragon: An IMAX 3D Experience**

DreamWorks Animation; distributor: DreamWorks; director: Peter Hastings; producer: Bonnie Arnold. Cast: Voices of Gerard Butler, Jonah Hill, Jay Baruchel, America Ferrera. 3D. Release: March 26, 2010.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

**Sea Turtles 3D (wt)**

3D Entertainment Ltd.; distributor: 3D Entertainment Distribution Ltd.; director: Jean-Jacques Mantello; producer: François Mantello; DP: Gavin McKinney. 3D. Release: Spring 2010

- July 2008: Preliminary photography began off the coast of Florida.
- Filming will continue through 2009.

**Shrek Goes Fourth: An IMAX 3D Experience**

DreamWorks Animation; distributor: DreamWorks; director: Mike Mitchell; script: Josh Klausner; DP: Yong Duk Jhun. Cast: Voices of Mike Myers, Eddie Murphy, Cameron Diaz, Antonio Banderas. 3D. Release: May 12, 2010.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

**Grand Canyon 3D**

Destination Cinema; distributor: National Geographic Ventures Distribution; director, writer: Kieth Merrill; producers: Douglas Memmott, Kieth Merrill; DP: Reed Smoot; score: Bill Conti; executive producer: Richard James. 3D. Release: 2010.

- The 1984 film is being digitally converted to 3D.

**Rescue (wt)**

Stephen Low Company/Air Lift Films; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; executive producers: Bob Kresser, Jan Baird. 3D. Release: 2010.

- December: Filming in Tucson, AZ, and in NM.

**Outside In**

SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; score: Ferry Corsten, Samuel Barber, Stephen van Vuuren; executive producer: Stephen Van Vuuren. Release: late 2010.

- Testing 8K mastering.

**To the Arctic 3D (wt)**

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray

vray; co-directors: Adam Ravetch, Sarah Robertson; producers: Greg MacGillivray, Shaun MacGillivray; script: Mose Richards; DPs: Bob Cranston, Brad Ohlund, Greg MacGillivray, Jack Tankard, Adam Ravetch; executive producer: Harrison Smith. 3D. Release: February 2011.

**Return to Everest 3D (wt)**

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-director: Michael Brown; producers: Greg MacGillivray, Shaun MacGillivray; script: tba; editor: Stephen Judson; DP: Brad Ohlund; mountain DP: Michael Brown; executive producer: Harrison Smith. 3D. Release: February 2012.

- Two-thirds of photography is complete. peikin. 3D. 90 min. Release: December.



Jonas Brothers: The 3D Concert Experience will run in IMAX digital theaters.

## Premiering This Month



Howard and Michele Hall shot, directed, and produced *Under the Sea 3D*.

### ***Under the Sea 3D***

"Award-winning documentary filmmaker Howard Hall and the production team behind *Into the Deep 3D* and *Deep Sea 3D* return for a dynamic new underwater adventure, *Under the Sea 3D*. Filmed entirely with IMAX 3D cameras, this new film will transport audiences to some of the most exotic and isolated undersea locations on earth, including Southern Australia, the Great Barrier Reef, Papua New Guinea, and Indonesia for face-to-face encounters with some of the most mysterious and stunning creatures of the sea.

"Discover the habits and habitats of great white sharks, flamboyant cuttlefish, leafy sea dragons, giant stingrays, jellyfish, green sea turtles, playful Australian sea lions, six-foot garden eels, and a multitude of brilliantly colorful fish and sea life as they play out the daily dramas of their lives amidst vast coral formations that rise from the ocean floor.

"Narrated by **Jim Carrey**, *Under the Sea 3D* offers an inspiring and entertaining way to explore the unique beauty of this rarely seen realm, and an awareness of the impact that global climate change is having on the oceanic wilderness."

Produced and distributed by **Warner Bros. Pictures** and **Imax Corporation**. Directed by Emmy Award-winning filmmaker Howard Hall, produced by

Ferguson. Howard Hall was director of photography and Toni Myers edited. Music by **Micky Erbe** and **Maribeth Solomon**. Rated G. The film opened on Feb 13.

### ***Jonas Brothers: The 3D Concert Experience***

"The Jonas Brothers hit the big screen in a high-energy **Walt Disney Pictures** rockumentary feature film event filmed in Disney Digital 3D. The film blends excerpts from the brothers' red-hot "Burning Up" concert tour, including guest performances by **Demi Lovato** and **Taylor Swift**, with exclusive behind-the-scenes footage, off-the-wall segments, a never-before-heard song ("Love Is On Its Way"), swarming fans, and a lot of JB-style humor, giving fans never-before-seen insights into the lives of Kevin, Joe, and Nick.

"F i l m e d during their 2008 "Burnin' Up" tour, which drew more than one million fans,

Toni Myers and producer for **Howard Hall Productions**, **Michele Hall**. **Graeme Ferguson** was executive producer, with **Judy Carroll** as line producer. The film's narration was written by Howard Hall, Toni Myers, and Graeme

*Jonas Brothers: The 3D Concert Experience* delivers unbelievably crisp imagery via Disney Digital 3D, which proved to be a great medium for transporting audiences directly into the center of Jonas Brothers' dynamic and fun performances. The film highlights why the three brothers — Kevin, 21; Joe, 19; and Nick, 16 — are America's newest superstars. As the motion picture reveals, the Jonas Brothers have the talent, the character, and the drive to stay on top, entertaining audiences and enthralling their fans for a long, long time.

"The film, which also features 'Big Rob' **Feggans**, the Jonas Brothers' head of security, is directed by **Bruce Hendricks** and produced by **Art Repola**, who previously served in the same capacities on Walt Disney Pictures' *Hannah Montana & Miley Cyrus: Best of Both Worlds* concert film and **Touchstone Pictures** and **ESPN's** 15/70 film, *Ultimate X*, in 2002. Producing with Repola are **Johnny Wright**, **Philip McIntyre**, **Kevin Jonas, Sr.**, and **Alan Sacks**. The executive producers are **Doug Merrifield** and **Vince Pace**. The directors of photography are **Mitchell Amundsen** and **Reed Smoot, A.S.C.**, and the editor is **Michael Tronick, A.C.E.**"

The film opens on Feb. 27 in conventional 3D digital and IMAX digital theaters only.



L to r: Nick, Kevin, and Joe Jonas star in *Jonas Brothers: The 3D Concert Experience*.

Warner Bros. Pictures.

Photo by Sam Emerson. © 2009 by Disney Enterprises, Inc.



*Call of the Wild*, a 3D version of the Jack London tale from **3D Entertainment**, will be screened as a digital rough cut, and 15/70 3D clips from the film will be shown in the Films in Production session. *Grand Canyon Adventure* will be shown with a revised sound track that de-emphasizes “the threatening aspects of the global water crisis,” in light of the “worldwide mood” caused by the economic crisis, according to MacGillivray Freeman Films’ **Lori Rick**.

Special interest groups such as the **3D Film Interest Group**, the **U.S. Dome Theater Alliance**, and the **Museum Film Network** will meet on March 16, the day before the expo. An optional “dome day” is set for the day after it, March 19, which will feature screenings of some of the new films in the IMAX Dome theater of the **Reuben H. Fleet Science Center** in San Diego. Bus transportation between Los Angeles and San Diego will be available for an additional fee.

For more information, or to register,  
visit [www.giantscreencinema.com](http://www.giantscreencinema.com).

### Monday, March 16, 2009: Pre-Expo Day

9:00 am - 7:00 pm	Rehearsals
2:00 pm - 10:00 pm	Registration and Information open
1:30 pm - 2:30 pm	Distributor's Interest Group
2:00 pm - 6:00 pm	3D Film Interest Group
3:00 pm - 6:00 pm	US Dome Theater Alliance
5:00 pm - 7:00 pm	Museum Film Network
6:00 pm - 10:00 pm	Board meeting

Marriott  
Marriott: Malibu Room  
Marriott: Palisades Room  
Marriott: Santa Monica Room  
Marriott: Sierra 1 Room  
Marriott: Promenade Room

**Tuesday, March 17, 2009: Film Expo Day 1**

7:00 am - 8:00 am Registration and Information open; Breakfast on your own  
8:15 am Buses depart for theater  
8:30 am - 6:15 pm Registration and Information open  
9:00 am - 10:15 am Welcome, Film 1: *Mysteries of the Great Lakes*  
10:15 am - 11:15 am Film 2: *Journey to Mecca: In the Footsteps of Ibn Battuta*  
11:15 am - 12:15 pm Film 3: *Van Gogh: Brush With Genius*  
12:15 pm - 2:00 pm Lunch on your own; time for meetings  
2:00 pm - 4:45 pm Films in Production/Trailer Session  
4:45 pm - 5:00 pm Break  
5:00 pm - 6:00 pm Film 4: *Call of the Wild 3D* (digital rough cut)  
6:15 pm Buses Depart for Hotel  
Dinner on Your Own

[illegible]

**Wednesday, March 18, 2009: Film Expo Day 2**

7:30 am - 1:30 pm	Registration and Information open
7:30 am - 10:00 am	Continental breakfast
8:00 am - 9:30 am	Conference Committee
9:30 am - 11:30 am	Committee meetings

Marriott: Lower Level Foyer  
Marriott: Lower Level Foyer  
Marriott: Palisades Room  
Marriott Meeting Rooms:  
Catalina Room  
Malibu Room  
Peninsula Room  
Santa Monica Room  
Venice Room  
Sierra II Room

11:45 am - 1:30 pm	Lunch with committee reports, SIG reports, general meeting
1:45 pm	Buses depart for theater
2:00 pm - 7:00 pm	Registration and Information open
2:30 pm - 3:30 pm	Film 5: <b><i>Animalopolis</i></b>
3:30 pm - 4:30 pm	Film 6: <b><i>Molecules to the MAX</i></b>
4:30 pm - 4:45 pm	Break
4:45 pm - 5:00 pm	Film 7: <b><i>Slit Scan 3D</i></b>
5:00 pm - 6:00 pm	Film 8: <b><i>Under the Sea 3D</i></b>
6:00 pm - 7:40 pm	Film 9: <b><i>Monsters vs. Aliens: An IMAX 3D Experience</i></b>
6:30 pm - 9:30 pm	Board Meeting
7:40 pm - 8:40 pm	Film 10: <b><i>Grand Canyon Adventure: River at Risk</i></b> (re-edited)
9:00 pm	Buses depart for hotel
9:30 pm - 12:00 am	GS&CA Get Together: Entertainment and Cash Bar Provided

Marriott: Bayview Ballroom  
Marriott  
Bridge IMAX Theater  
Bridge IMAX Theater  
Bridge IMAX Theater  
Bridge IMAX Theater  
Bridge IMAX Theater  
Bridge IMAX Theater  
on) Bridge IMAX Theater  
Bridge IMAX Theater  
Marriott: Bayview Ballroom

**Thursday, March 19, 2009: Dome Day**

6:30 am - 10:00 am Bus transportation to Reuben H. Fleet Science Center in San Diego  
10:00 am - 11:00 am Film 1: ***Van Gogh: Brush With Genius***  
11:00 am - 12:00 pm Film 2: ***Animalopolis***  
12:00 pm - 12:15 pm Film 3: ***Slit Scan***  
12:15 pm - 2:00 pm Lunch  
2:00 pm - 3:00 pm Film 4: ***Journey to Mecca: In the Footsteps of Ibn Battuta***  
3:00 pm - 4:00 pm Film 5: ***Molecules to the MAX***  
4:00 pm - 5:00 pm Film 6: ***Grand Canyon Adventure: River at Risk***  
5:30 pm - 8:30 pm Bus transportation to Marriott

Marriott  
Fleet Science Center  
Fleet Science Center  
Fleet Science Center  
Fleet Science Center  
Fleet Science Center  
Fleet Science Center

Schedule is subject to change.

As of February 1, 2009

By Manufacturer							
Mfr	Af	As	Eu	ME	NA	SA	Total
CDC		3	1		7		11
GOTO		20		1			21
IMAX	3	56	46	7	234	4	350
IWRK		16	4		16	1	37
KINO		1	3		4		8
MEGA	1	3	6	1	15		26
Other		7	9		2		18
Total	4	106	69	9	278	5	471

### By Format and Operator Type

C = Commercial Standalone      CT = Theme Park  
CM = Multiplex                      I = Institutional

		C	CM	CT	I	Total
Africa	8/70				1	1
	15/70		2		1	3
	Total		2		2	4
Asia/Pac	D		4			4
	8/70	3		4	20	27
	10/70			2	18	20
	15/70	11	17	2	25	55
	Total	14	21	8	63	106
Europe	D		3			3
	8/70	3	5	4	10	22
	15/70	7	20	5	12	44
	Total	10	28	9	22	69
Middle East	8/70		1			1
	10/70				1	1
	15/70		5		2	7
	Total		6		3	9
North America	D		45			45
	8/70	6	5	1	25	37
	15/70	26	79	3	88	196
	Total	32	129	4	113	278
South America	8/70				1	1
	15/70	1	2		1	4
	Total	1	2		2	5
World	D		52			52
	8/70	12	11	9	57	89
	10/70			2	19	21
	15/70	45	125	10	129	309
	Total	57	188	21	205	471

## By 2D / 3D

	2D	3D	Total
Africa	3	1	4
Asia/Pac	68	38	106
Europe	32	37	69
ME	2	7	9
NA	105	173	278
SA	2	3	5
<b>Total</b>	<b>212</b>	<b>259</b>	<b>471</b>

# Bookings: February 2009 by Film

## 818 bookings of 102 films in 353 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK	Copenhagen	2/9/09	2/8/10		Reading JF	4/5/07			Garden City	1/23/09	2/1/09
	Hague	2/11/08	3/1/09		Saint Petersburg NA	8/20/08	2/19/09		Glasgow	1/09	3/09
	Lucerne	9/1/08	3/1/09	D&W3D	Apple Valley lmx	10/10/08	6/30/09		Gloucester Cpx	1/23/09	3/09
	Parker	11/1/08	5/1/09		Berlin CS	3/13/08	3/31/09		Goyangsi CGV	1/09	3/09
	Townsville	6/28/08	6/27/09		Boston NEA	2/15/08	6/30/09		Grand Blanc NCG	1/23/09	3/09
AfricAdv	Apple Valley lmx	3/13/08	4/30/09		Chattanooga	5/23/08	6/30/09		Grand Rapids Cel	1/23/09	3/09
	Berlin CS	5/1/08	4/30/09		Chicago lmx	10/10/08	6/30/09		Greenwich Ode	2/4/09	3/09
	Lehi	10/17/08	10/16/09		Kansas City Sci	9/5/08	6/30/09		Guadalajara Cpl	1/09	3/09
	Melbourne MV	2/14/08	2/13/09		Katowice CC	6/13/08	3/31/09		Guatemala City Alb	1/09	3/09
	Quebec	5/16/08	5/15/09		Krakow CC	6/13/08	3/31/09		Guayaquil	1/09	3/09
	Sydney WBS	2/20/08	2/13/09		Lodz CC	6/13/08	3/31/09		Halifax	1/23/09	3/09
	Winnipeg	10/10/08	10/9/09		Moscow Nes	6/10/08	6/30/09		Hamilton AMC	1/23/09	3/09
AIA3D	Eilat Epic	3/1/07	3/1/09		New Orleans	3/14/08	3/31/09		Hampton	1/23/09	3/09
AIWC	San Jose Tech	10/15/08	4/1/09		Nuremberg	3/13/08	3/31/09		Harahan AMC	1/23/09	2/5/09
Alamo	San Antonio 2D				Omaha Zoo	2/15/08	3/31/09		Harrisburg	1/23/09	3/09
Alaska	Killeen	11/7/08	5/6/09		Paris Geo	1/14/09	2/2/09		Homestead AMC	1/23/09	2/5/09
ALBT	Madrid	3/5/08	3/5/09		Poznan CC	6/13/08	3/31/09		Hong Kong BEA	1/09	3/09
AlienAdv	Amneville	5/1/08	4/30/09		Quebec	1/31/09	12/31/09		Hooksett Zya I	1/23/09	2/5/09
	Hastings	9/9/08	3/2/09		Rochester Cmk	10/10/08	3/31/09		Houston GP AMC	1/23/09	3/09
Alps	Albuquerque	9/6/08	3/15/09		Sinsheim	3/13/08	3/31/09		Incheon CGV	1/09	3/09
	Chandigarh	10/1/08	9/30/09		Sydney WBS	3/13/08	3/31/09		Indianapolis lmx	1/23/09	3/09
	Hong Kong SM	8/1/08	7/30/09		Virginia Beach AMSC	2/20/08	6/30/09		Indianapolis Ker	1/23/09	3/09
	Lucerne	5/25/07	5/25/09		Warsaw CC	6/13/08	3/31/09		Irvine Reg	1/23/09	3/09
	Madrid	9/15/08	9/14/09		Woodridge Cmk	10/10/08	3/31/09		Jacksonville AMC	1/23/09	3/09
	Paris Geo	5/1/08	4/30/09	DarkKnig	Albany NY Reg	1/23/09	3/09		Kansas City AMC	1/23/09	3/09
	Pittsburgh CSC	6/6/08	6/30/09		Alexandria AMC	1/23/09	3/09		King of Prussia Reg	1/23/09	2/5/09
	Reno Fleisch	1/18/08	3/1/09		Altamonte AMC	1/23/09	3/09		Knoxville Reg	1/23/09	2/8/09
	Richmond SMV	2/09	5/21/09		Amsterdam PN	1/09	3/09		Lacey Reg	1/23/09	3/09
	Saint Louis SC	3/12/08	3/1/09		Anaheim	1/23/09	3/09		Langley Cpx	1/23/09	2/5/09
	Singapore SC	11/1/08	5/1/09		Arcadia AMC	1/23/09	3/09		Lansing Cel	1/23/09	3/09
	Tijuana	8/1/08	9/1/09		Atlantic City	1/23/09	3/09		Las Vegas Bre	1/23/09	3/09
	Toronto OSC	12/15/08	9/30/09		Augusta Reg	1/23/09	3/09		Lincolnshire Reg	1/23/09	3/09
	Victoria DCI	9/12/08	3/11/09		Austin	1/23/09	3/09		Little Rock DT	1/23/09	3/09
Amazon	Boston MOS	2/13/09	6/13/09		Aventura AMC	1/23/09	3/09		London BFI	1/09	3/09
	Las Palmas	4/4/08	4/3/09		Baltimore AMC	1/23/09	3/09		Los Angeles CC AMC	1/23/09	2/5/09
Animalop	Lubbock	11/14/08	11/3/09		Batavia GQT	1/23/09	2/5/09		Los Angeles NA	1/23/09	3/09
	Parker	2/7/09	2/6/10		Bensalem AMC	1/23/09	3/09		Los Angeles UC AMC	1/23/09	3/09
	San Diego RHF	12/13/08	3/09		Birmingham UK	1/09	3/09		Louisville NA	1/23/09	3/09
	Shreveport	9/13/08	9/12/09		Bogota PA	1/09	3/09		Manchester NA	1/23/09	2/5/09
	Tampa MOSI	12/5/08	12/4/09		Boston NEA	1/23/09	3/09		Manchester Ode	1/23/09	2/5/09
AR	Portland OMSI	2/6/09			Boston NEA	1/09	3/09		Manila	1/09	3/09
ATSOT	Austin	2/7/09	8/1/09		Bradford	2/4/09	3/09		Melbourne HCL	1/09	3/09
Bears	Dwingeloo	12/08	12/09		Buenos Aires NA	1/09	3/09		Melbourne MV	1/23/09	2/11/09
BP	Birmingham AL	9/6/08	3/31/09		Burbank AMC	1/23/09	2/5/09		Mesa DT	1/09	3/09
	Melbourne MV	7/28/08	7/27/09		Calgary Cpx	1/23/09	2/5/09		Mexico City Per Cpl	1/09	3/09
Bugs	Edmonton Cpx	6/24/08			Cathedral City	1/23/09	3/09		Mexico City Uni Cpl	1/09	3/09
	Grand Rapids Cel	5/31/08			Chantilly	1/23/09	3/09		Mississauga Cpx	1/23/09	2/09
	Melbourne MV	6/5/08			Cherry Hill AMC	1/23/09	3/09		Monterey CA	1/23/09	3/09
	Parker	8/2/08			Chicago lmx	1/23/09	3/09		Monterrey Cpl	1/09	3/09
	Poznan CC	9/21/07			Col Springs Cmk	1/23/09	2/5/09		Montreal Cpx	1/23/09	2/5/09
	Saint Augustine	9/28/08	5/31/09		Colleyville	1/23/09	3/09		Natick JF	1/23/09	3/09
	Sofia CC	9/21/07			Columbia AMC	1/23/09	3/09		New Orleans	1/23/09	2/7/09
	Spokane	9/21/06			Columbus AMC	1/23/09	3/09		New York Emp AMC	1/23/09	3/09
	Tampa Cha	8/8/08	9/1/09		Dallas Cmk	1/23/09	3/09		New York LS AMC	1/23/09	3/09
	Tijuana	10/30/06			Davenport	1/23/09	3/09		Noblesville GQT	1/23/09	2/5/09
	Xalapa	8/23/08	2/27/09		Dearborn	1/23/09	3/09		Norwalk	1/23/09	3/09
CDS	Atlanta FMNH	1/2/09	2/27/09		Deer Park Reg	1/23/09	3/09		Olathe AMC	1/23/09	3/09
	Cincinnati MC	1/3/09	4/19/09		Denver CC Reg	1/23/09	3/5/09		Ontario Reg	1/23/09	3/09
	Kaohsiung	1/1/09	6/30/09		Des Moines	1/23/09	3/09		Orange Park AMC	1/23/09	3/09
	McMinnville	3/21/07	3/31/09		Dublin Reg	1/23/09	2/5/09		Orlando P Reg	1/23/09	3/09
CRA	Cairo EMA	7/5/08	7/4/09		Edmonton Cpx	1/23/09	2/5/09		Perth HCL	1/09	3/09
	Hartberg	6/2/08	6/1/09		El Dorado Hills Reg	1/23/09	3/09		Philadelphia	1/23/09	3/09
CTPA	Mumbai	9/15/08	4/14/09		Emeryville AMC	1/23/09	2/5/09		Phoenix AMC	1/23/09	3/09
	Tijuana	10/1/08	2/28/09		Evansville Sho	1/23/09	3/09		Pompeia	1/09	3/09
CV	Karlshamn	1/09	6/09		Fairfield Reg	1/23/09	3/09		Portage GQT	1/23/09	2/5/09
	Sydney WBS	4/1/08	3/31/09		Fitchburg Ker	1/23/09	3/09		Providence NA	1/23/09	3/09
Cyberwor	Ahmedabad	1/6/09	12/13/09		Fort Lauderdale	1/23/09	3/09		Quebec	1/23/09	3/09
	Budapest CC	4/17/08	4/30/09		Fort Myers Reg	1/23/09	3/09		Raleigh	1/23/09	3/09
	Hong Kong BEA	11/6/08	11/5/09		Fort Worth	1/23/09	3/09		Reading JF	1/23/09	3/09
	Leon Exp	1/9/09	2/3/09		Fresno Reg	1/23/09	2/5/09		Reading RCT	1/23/09	3/09

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	<b>Richmond Cpx</b>	<b>1/23/09</b>	<b>2/5/09</b>		Glasgow	8/20/07	9/19/09	<b>FightPil</b>	Chantilly	12/10/04	10/15/09
	Rochester Cmk	1/23/09	3/09		Hague	7/1/06	3/1/09		Corpus Christi	2/3/05	10/31/09
	Sacramento Imx	1/23/09	3/09		Lodz CC	2/15/08	2/14/09		Dayton	12/3/04	10/15/09
	Saint Augustine	1/23/09	3/09		London SM	10/26/07	3/2/09		Garden City	12/10/04	10/15/09
	<b>Saint Louis Weh</b>	<b>1/23/09</b>	<b>2/5/09</b>		Lucerne	9/1/07	3/1/09		McMinnville	3/21/07	3/14/09
	Saint Petersburg Muv	1/23/09	3/09		Melbourne MV	4/13/06	2/28/09		Pensacola	4/10/07	10/31/09
	<b>San Antonio San</b>	<b>1/23/09</b>	<b>2/5/09</b>		Moscow Nes	5/31/06	5/31/09		Washington NASM	3/11/05	10/09
	<b>San Diego Reg</b>	<b>1/23/09</b>			Nuremberg	11/15/07	11/14/09	<b>FMTTM</b>	Amneville	11/1/08	10/31/09
	<b>San Diego Reg I</b>	<b>1/23/09</b>	<b>2/5/09</b>		Osaka Sun	9/1/06	7/31/09		Baltimore MSC	10/15/08	6/09
	San Francisco AMC	1/23/09	3/09		Paris Geo	4/1/07	6/30/09		Bangkok	10/30/08	9/30/09
	San Jose AMC	1/23/09	3/09		Poitiers Imax 3D	2/1/07	1/31/10		Berlin CS	12/1/08	11/30/09
	Sandy	1/23/09	3/09		Reading RCT	11/2/08	6/30/09		Bogota PA	3/14/08	3/13/09
	Seattle PSC 2	1/23/09	3/09		Salt Lake City CP	3/3/06	3/2/09		Bradford	10/8/08	10/2/09
	Seoul IPM CGV	1/09	3/09		Shanghai STM 3D	7/1/08	6/30/09		Budapest CC	1/8/09	1/7/10
	Simi Valley Reg	1/23/09	3/09		Stockholm	5/11/07	2/15/09		Calgary TWS	11/8/08	11/7/09
	Spokane	1/23/09	3/09		Sydney WBS	5/25/06	5/24/09		Columbus COSI	8/22/08	2/21/09
	Sterling Heights AMC	1/23/09	3/09		Townsville	7/17/06	7/6/09		Garden City	8/8/08	6/30/09
	Stockton Reg	1/23/09	3/09		Valencia Spn	7/1/08	6/30/09		Jersey City	10/1/08	3/31/09
	<b>Sugar Land AMC</b>	<b>1/23/09</b>	<b>2/5/09</b>	<b>DTESS</b>	Washington NMNH	9/26/08	10/31/09		Kansas City Sci	9/6/08	5/28/09
	Sydney HCL	1/09	3/09		Amsterdam PN	12/12/08	2/09		Katowice CC	10/30/08	9/30/09
	Taipei WVC	1/09	3/09		Ankara AFM	12/12/08	2/09		Krakow CC	10/30/08	9/30/09
	Tallahassee	1/23/09	3/09		Bangkok	12/12/08	2/09		Kuwait City	10/1/08	9/30/09
	Tampa AMC	1/23/09	3/09		Buenos Aires NA	12/08	2/09		Leon Exp	12/1/08	5/31/09
	Tampa Cha	1/23/09	3/09		Calgary Cpx	12/12/08	2/09		Lodz CC	10/30/08	9/30/09
	Tampa MOSI	1/23/09	3/09		<b>Col Springs Cmk</b>	<b>12/24/08</b>	<b>2/5/09</b>		London BFI	10/3/08	10/2/09
	Tarentum Cmk	1/23/09	3/09		Columbus AMC	12/12/08	2/09		London SM	10/3/08	10/2/09
	Tempe Imx	1/23/09	3/09		Council Bluffs Ker	12/12/08	2/09		Lucerne	12/1/08	11/30/09
	Toluca Cpl	1/09	3/09		Cuernavaca Cmx	12/12/08	2/09		Melbourne MV	9/12/08	9/10/09
	Toronto Cpx	1/23/09	3/09		Edmonton Cpx	12/12/08	2/09		Mexicali	12/20/08	6/20/09
	Torrance AMC	1/23/09	3/09		Evansville Sho	12/12/08	2/09		Mobile	8/8/08	2/7/09
	Tukwila AMC	1/23/09	3/09		<b>Fitchburg Ker</b>	<b>12/12/08</b>	<b>2/12/09</b>		Moscow Nes	8/22/08	8/21/09
	Tulsa Cmk	1/23/09	3/09		Gloucester Cpx	12/12/08	2/09		Poznan CC	10/30/08	9/30/09
	Vancouver Imx	1/23/09	3/09		<b>Grand Blanc NCG</b>	<b>12/12/08</b>	<b>2/12/09</b>		Prague CC	1/8/09	1/7/10
	<b>Virginia Beach AMC</b>	<b>1/23/09</b>	<b>2/5/09</b>		<b>Grand Rapids Cel</b>	<b>12/12/08</b>	<b>2/12/09</b>		Quebec	1/19/09	1/18/10
	Washington NMNH	1/23/09	3/09		<b>Greenwich Ode</b>	<b>12/12/08</b>	<b>2/12/09</b>		Salt Lake City CP	8/8/08	2/7/09
	West Nyack Imx	1/23/09	3/09		Guadalajara Cpl	12/12/08	2/09		Speyer Imax	12/18/08	12/17/09
	West Palm Beach Muv	1/23/09	3/09		<b>Halifax</b>	<b>12/12/08</b>	<b>2/12/09</b>		Tampa MOSI	8/8/08	2/15/09
	Westminster AMC	1/23/09	3/09		Henderson Reg	12/12/08	2/09		Warsaw CC	10/30/08	9/30/09
	Williamsville Reg	1/23/09	3/09		Hong Kong BEA	12/12/08	2/09	<b>FOK</b>	Kuwait City	4/17/00	4/09
	<b>Wimbledon Ode</b>	<b>2/4/09</b>	<b>3/09</b>		<b>Hooksett Zya</b>	<b>12/12/08</b>	<b>2/5/09</b>	<b>FON</b>	Boston MOS	5/28/04	
	Winnipeg	1/23/09	3/09		Indianapolis Ker	12/12/08	2/09		Calgary TWS	3/20/05	
	Woodbridge AMC	1/23/09	3/09		Istanbul AFM	12/12/08	2/09		Chantilly	3/6/08	
	<b>Woodbridge Cpx</b>	<b>1/23/09</b>	<b>2/5/09</b>		<b>Kansas City AMC</b>	<b>12/12/08</b>	<b>2/5/09</b>		Des Moines	4/7/06	
	Woodridge Cmk	1/23/09	3/09		Langley Cpx	12/12/08	2/09		Harrisburg	2/13/09	6/30/09
	Ypsilanti NA	1/23/09	3/09		<b>Lansing Cel</b>	<b>12/12/08</b>	<b>2/12/09</b>		Hartberg	6/1/07	4/09
<b>DinoAliv</b>	Apple Valley Imx	2/1/09	8/30/09		Las Vegas Bre	12/12/08	2/09		Hibbing	3/7/08	3/7/09
	Bradford	5/25/08	5/25/09		Manila	12/12/08	2/09		Hong Kong SM	4/1/08	3/31/09
	Charlotte	4/9/08	3/29/09		Melbourne HCL	12/08	2/09		Indianapolis Imx	8/1/08	7/31/09
	Dearborn	4/4/07	3/31/09		<b>Melbourne MV</b>	<b>12/27/08</b>	<b>2/8/09</b>		Nagasaki SM	12/21/08	3/31/09
	Denver MNS	9/23/08	3/31/09		Mexico City Per Cpl	12/12/08	2/09		Nanchang	12/1/08	3/31/09
	Fort Worth	8/8/08	2/8/09		Mexico City Uni Cpl	12/12/08	2/09		Shijiazhuang	3/1/08	2/09
	Galveston	6/6/07	5/25/09		Monterrey Cpl	12/12/08	2/09		Spokane	8/20/04	
	<b>Garza Garcia</b>	<b>1/5/09</b>	<b>6/30/09</b>		Montreal Cpx	12/12/08	2/09	<b>FSOS</b>	<b>Shari</b>		
	Glasgow	5/2/08	5/2/09		<b>Natick JF</b>	<b>12/12/08</b>	<b>2/12/09</b>	<b>Galapago</b>	Budapest CC	9/18/08	9/17/09
	Guayaquil	2/15/09	12/31/09		New York Emp AMC	12/12/08	2/09		Guayaquil	11/16/06	11/15/09
	Indianapolis Imx	2/1/09	8/30/09		Noblesville GQT	12/12/08	2/09	<b>GC</b>	Grand Canyon DCI	11/1/99	12/09
	Jackson MS	1/7/08	5/30/09		Paris Gau	12/12/08	2/09	<b>GCA</b>	Atlanta FMNH	3/26/08	3/09
	London SM	5/25/07	5/25/09		Perth HCL	12/08	2/09		Atlantic City	10/15/08	6/30/09
	New York AMNH	5/18/07	5/1/09		Philadelphia	12/12/08	2/09		Austin	3/14/08	3/09
	Paris Geo	1/1/09	2/1/09		<b>Providence NA</b>	<b>12/12/08</b>	<b>2/12/09</b>		Berlin CS	6/1/08	5/09
	Rochester MSC	9/15/08	3/31/09		<b>Reading JF</b>	<b>12/12/08</b>	<b>2/12/09</b>		Boston NEA	6/22/08	6/09
	Seattle PSC 2	9/27/08	3/31/09		Richmond Cpx	12/12/08	2/09		Branson	4/9/08	3/09
	Stockholm	5/08	5/09		Rochester Cmk	12/12/08	2/09		<b>Charlotte</b>	<b>1/4/09</b>	<b>1/3/10</b>
	Taichung ST	6/1/08	6/1/09		Saint Petersburg Muv	12/12/08	2/09		Chattanooga	4/9/08	3/09
	Toyohashi	11/29/08	3/31/09		Saint Petersburg NA	12/12/08	2/09		Chicago MSI	5/30/08	5/09
	Valencia Spn	9/15/08	2/15/09		<b>Sandy</b>	<b>12/12/08</b>	<b>2/12/09</b>		Davenport	4/9/08	3/09
<b>DinoGOP</b>	<b>La Coruna</b>	<b>1/09</b>	<b>6/09</b>		Santa Clara AMC	12/12/08	2/09		Denver MNS	8/4/08	8/3/09
<b>DIS</b>	Taipei AM	1/1/09	6/30/09		Seoul IPM CGV	12/08	2/09		Des Moines	3/14/08	3/09
<b>DOL</b>	Saint Paul	3/7/08	4/6/09		Sydney HCL	12/08	2/09		Duluth	4/24/08	3/09
<b>Dolphins</b>	<b>Charleston WV</b>	<b>1/10/09</b>	<b>3/6/09</b>		Taipei WVC	12/08	2/09		Durban	3/28/08	3/09
	<b>Davenport</b>	<b>1/16/09</b>			<b>Tampa Cha</b>	<b>12/12/08</b>	<b>2/12/09</b>		Edmonton TWS	6/21/08	6/09
	Detroit SC	1/5/07	6/30/09		<b>Tampa MOSI</b>	<b>2/6/09</b>			Fort Lauderdale	3/28/08	3/09
	<b>Karlshamn</b>	<b>1/09</b>	<b>6/09</b>		Tarentum Cmk	12/12/08	2/09		Galveston	4/9/08	3/09
	Louisville SC	5/24/08	5/23/09		Tulsa Cmk	12/12/08	2/09		Gatineau	9/26/08	9/25/09
<b>DS3D</b>	Ahmedabad	5/15/08	5/14/09		West Palm Beach Muv	12/12/08	2/09		Hague	4/21/08	4/09
	Berlin CS	4/6/06	3/31/09		<b>Wimbledon Ode</b>	<b>12/12/08</b>	<b>2/9/09</b>		Hampton	4/9/08	3/09
	Bradford	2/10/07	4/9/09		Woodbridge Cpx	12/12/08	2/09		Harrisburg	3/22/08	3/09
	Dayton	6/13/07	5/09		Woodridge Cmk	12/12/08	2/09		Houston MNS	5/23/08	5/09
	Detroit SC	1/10/09	7/10/09		Al Khobar	10/1/08	9/30/09		Hutchinson	5/7/08	4/09
	Eilat Epic	4/1/08	4/1/09	<b>Everest</b>	Madrid	7/1/08	12/31/09		Louisville SC	11/28/08	11/27/09
	Fort Worth	6/1/08	5/31/09	<b>Extreme</b>	Tampa MOSI	11/14/08			Lubbock	6/6/08	6/09

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
	Lucerne	6/27/08	6/09		Lacey Reg	2/27/09	3/09		Lubbock	10/10/08	4/10/09	
	Mexico City Pap	2/15/09	9/30/10		Las Vegas SA Reg	2/27/09	3/09		Memphis Pink	11/15/08	11/13/09	
	Milwaukee	3/21/08	3/09		Los Angeles CC AMC	2/27/09	3/09		Osaka Sun	9/2/08	3/6/09	
	Mobile	1/9/09	6/7/09		McLean AMC	2/27/09	3/09		Oulu	1/10/09	6/12/09	
	Montreal SC	4/23/08	4/09		Melbourne HCL	2/27/09	3/09		Pittsburgh CSC	8/29/08	8/29/09	
	Myrtle Beach DCI	4/9/08	3/09		Mesquite AMC	2/27/09	3/09		Stockholm	5/08	5/09	
	Norwalk	10/10/08	6/18/09		Midlothian Reg	2/27/09	3/09		Tijuana	9/1/08	3/31/09	
	Oklahoma City	3/18/08	3/09		Morrow AMC	2/27/09	3/09	MysticInd	Atlanta FMNH	1/3/09	2/13/09	
	Orlando SC	1/9/09	6/7/09		Moscow NA	2/27/09	3/09		Philadelphia	11/4/08	3/15/09	
	Philadelphia	7/11/08	7/09		New York Emp AMC	2/27/09	3/09		Syracuse	9/20/08	4/30/09	
	Phoenix ASC	4/9/08	3/09		Newport AMC	2/27/09	3/09					
	Pittsburgh CSC	1/9/09	1/8/10		Orange Park AMC	2/27/09	3/09	NASCAR ND	Daytona Beach	4/15/04		
	Portland OMSI	3/21/08	3/09		Perth HCL	2/27/09	3/09		New Delhi ICC			
	Raleigh	4/9/08	3/09		San Diego Reg	2/27/09	3/09	Niagara	Niagara Can DCI	7/1/86		
	Regina	3/14/08	3/09		San Jose AMC	2/27/09	3/09		Niagara NY DCI	5/1/07		
	Sacramento Imx	4/9/08	3/09		Santa Clara AMC	2/27/09	3/09	OO	Bristol	2/16/08	2/16/09	
	Saint Augustine	3/14/08	3/09		Simi Valley Reg	2/27/09	3/09			San Diego NHM	3/31/01	12/09
	Saint Paul	1/1/09	12/09		South Barrington AMC	2/27/09	3/09		Shijiazhuang	2/1/08	2/1/10	
	San Diego NHM	3/14/08	3/09		Stockton Reg	2/27/09	3/09		Syracuse	2/15/08	2/14/09	
	Seattle PSC 2	4/9/08	3/09		Stony Brook AMC	2/27/09	3/09	OW3D	Victoria DCI	1/16/09	4/16/09	
	Shreveport	6/14/08	6/09		Sugar Land AMC	2/27/09	3/09			Katowice CC	1/15/09	12/31/09
	Singapore SC	5/1/08	4/09		Sydney HCL	2/27/09	3/09			Krakow CC	5/18/07	3/31/09
	Sinsheim	6/1/08	5/09		Tampa AMC	2/27/09	3/09			Moscow Nes	1/1/09	12/31/09
	Sudbury	9/2/08	9/09		Toluca Cpl	2/27/09	3/09		Nuremberg	7/29/04	3/31/09	
	Taipei AM	9/28/08	9/27/09		Torrance AMC	2/27/09	3/09	Ozarks Pulse	Prague CC	1/19/08	3/31/09	
	Tampa MOSI	5/2/08	5/09		Tukwila AMC	2/27/09	3/09			Branson	1/93	12/09
	Tempe Imx	3/21/08	3/09		Virginia Beach AMC	2/27/09	3/09	RATW	Jackson MS	10/14/08	4/26/09	
	Vancouver TWS	4/9/08	3/09		Westminster AMC	2/27/09	3/09		Fort Worth	1/10/09	2/15/09	
GP	Winnipeg	5/1/08	3/09		Wimbledon Ode	2/27/09	3/09		McMinnville	1/5/09	6/09	
	Boston MOS	10/08	2/09		Woodbridge AMC	2/27/09	3/09	Rheged Roar	Penrith	7/1/00		
	Raleigh	1/6/09	6/09		Dearborn	1/21/09				Des Moines	4/2/08	3/31/09
Greece HCBTD HOTB	Charlotte	7/11/08	7/14/09	JTM	Toronto OSC	2/7/09			Dwingeloo	7/1/07	6/30/09	
	San Simeon DCI	8/17/96						ROF	Regina	10/10/08	10/10/09	
	Baton Rouge	3/1/08	2/28/09	L&C	Dearborn	9/26/08	9/26/09		Denver MNS	2/13/09		
	Calgary TWS	2/1/09	1/31/10		Dongguan Wan	12/28/08	12/31/09	RovMars SAA	Boston MOS	1/17/09		
	Hague	6/15/07	9/30/09		Nanchang	5/1/08				Boston MOS	10/1/08	6/30/09
	Memphis Pink	8/12/08	5/25/09		Pittsburgh CSC	1/09	5/09		Indianapolis Imx	8/1/08	7/31/09	
	Myrtle Beach DCI	8/19/08	8/18/09		Saint Augustine	4/18/07		SC SeaMonst	Pittsburgh CSC	6/1/08	6/30/09	
	Sioux Falls	1/24/09	5/22/10		Shijiazhuang	12/1/08	3/31/09			Shreveport	1/2/09	12/31/09
HumanBod	Calgary TWS	1/09	12/09	LivingSe	Yellowstone	6/15/02			Athens Eug	11/1/08	10/31/09	
	Hartberg	4/08	4/09		Calgary TWS	3/14/08	3/14/09		Baltimore MSC	2/1/08	6/30/09	
	Kuwait City	1/09	12/09		Memphis Pink	8/12/08	5/25/09		Bangkok	3/15/08	3/15/09	
	Spokane	1/09	12/09	LOLL	Loch Lomond	7/24/02			Barcelona	10/6/08	10/6/09	
	Syracuse	1/21/09		Madagasc	Hutchinson	1/21/09			Birmingham UK	12/07	12/09	
ITD	Houston MNS	1/5/09	5/21/09		Tampa MOSI	12/15/08	2/09		Bogota Mal	12/4/08	12/4/09	
	Kiev KT	4/1/08	7/31/09	MagDes	Hong Kong BEA	11/6/08	11/5/09		Bucharest CC	12/08	12/09	
	Riccione	3/8/08	3/1/10		Kofu	1/17/09	4/5/09		Budapest CC	12/08	12/09	
JGWC	Charleston WV	11/7/08	3/6/09		KSC 2	9/23/05			Calgary TWS	12/15/07		
	Erie	11/30/08	6/30/09		Nanjing YSTC	12/15/08	12/14/09		Copenhagen	3/12/08	2/28/09	
JIAC	Dallas MNS	10/20/08	3/6/09		Speyer Dome	10/3/08	4/3/09		Garza Garcia	9/4/08	3/4/09	
	Erie	7/1/08	5/1/09		Toulouse	2/5/09	1/4/10		Hastings	3/3/08	5/31/09	
	Philadelphia	10/20/08	3/6/09	MJTTM	Norwalk	1/16/09	6/18/09		Jersey City	7/1/08	6/30/09	
JonasBro	Vancouver TWS	12/5/08	3/12/09	MOE	Boston MOS	7/1/06	6/30/09		Killeen	2/6/09	8/5/09	
	Albany NY Reg	2/27/09	3/09		Penrith	3/20/08	3/20/09		Kuwait City	12/7/08	6/6/09	
	Alexandria AMC	2/27/09	3/09	MOF	McMinnville	10/1/08	9/12/10		London BFI	12/07	10/09	
	Altamonte AMC	2/27/09	3/09		Pensacola	11/8/96			London SM	10/26/07	10/20/09	
	Arcadia AMC	2/27/09	3/09		San Jose Tech	2/7/09			Lubbock	1/23/09	1/23/10	
	Augusta Reg	2/27/09	3/09	MOTGL	Chicago MSI	2/13/09	6/13/09		Madrid	10/16/08	10/16/09	
	Aventura AMC	2/27/09	3/09		Detroit SC	7/31/08	6/09		Manila	11/1/08	3/31/09	
	Baltimore AMC	2/27/09	3/09		Duluth	2/09	2/10		Memphis Pink	6/28/08	2/6/09	
	Beijing Wan	2/27/09	3/09		Milwaukee	6/13/08	3/19/09		Milwaukee	1/5/09	10/1/09	
	Bensalem AMC	2/27/09	3/09		Saint Louis SC	9/19/08	9/19/09		Moscow Nes	2/27/08	2/27/09	
	Brooklyn SB Reg	2/27/09	3/09		Toronto OSC	5/9/08	12/31/09		Myrtle Beach DCI	4/9/08	2/1/09	
	Burbank AMC	2/27/09	3/09	MOTN	Chandigarh	10/1/08	9/30/09		Orlando SC	6/20/08	2/28/09	
	Cherry Hill AMC	2/27/09	3/09		Hampton	3/7/08	3/15/09		Osaka Sci	6/1/08	5/30/09	
	Columbia AMC	2/27/09	3/09		Norwalk	7/1/08	6/30/09		Paris Geo	3/19/08	3/19/09	
	Deer Park Reg	2/27/09	3/09		Seattle PSC 1	10/1/08	9/15/09		Quebec	6/15/08	5/30/09	
	El Dorado Hills Reg	2/27/09	3/09	Mummie3D	Bradford	2/17/09	2/15/10		Regina	2/6/09	2/6/10	
	Emeryville AMC	2/27/09	3/09		Buenos Aires NA	2/15/09	12/31/09		San Jose Tech	4/4/08	3/31/09	
Fairfield Reg	2/27/09	3/09		Kuwait City	6/19/08	6/12/09		Schenectady	8/1/08	7/31/09		
Fort Myers Reg	2/27/09	3/09		London SM	3/21/08	3/21/09		Sofia CC	12/08	12/09		
Greenville Reg	2/27/09	3/09		Moscow Nes	12/10/08	6/12/09		Stockholm	5/16/08	5/16/09		
Greenwich Ode	2/27/09	3/09		Paris Geo	1/1/09	6/30/09		Sudbury	2/28/09	9/30/09		
Hamilton AMC	2/27/09	3/09		Raleigh	2/2/09			Tallahassee	1/1/09	6/30/09		
Harahan AMC	2/27/09	3/09		San Antonio 3D	3/14/08	3/14/09		Torreón Mar	9/25/08	2/25/09		
Homestead AMC	2/27/09	3/09		Singapore DC	2/1/09	3/31/09	Sharks3D	Alamogordo	1/1/09	6/30/09		
Hooksett Zya	2/27/09	3/09		Singapore DC	2/1/09	3/31/09			Barcelona	1/17/07	3/31/09	
Houston GP AMC	2/27/09	3/09	Mummies	Alamogordo	7/14/08	2/1/09		Cathedral City	1/2/09	6/30/09		
Jacksonville AMC	2/27/09	3/09		Berlin CS	10/21/08	2/15/09		London SM	10/27/07			
Kansas City AMC	2/27/09	3/09		Bogota Mal	9/1/08	9/1/09		Monterey CA	1/5/09	6/30/09		
Kennesaw AMC	2/27/09	3/09		Fort Worth	8/8/08	2/8/09		Regina	7/1/08	3/31/09		
				Gatineau	12/18/08	5/3/09		Saint Louis SC	10/23/08	3/31/09		



Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
SI	Sofia CC	2/1/08	3/31/09	Durban		2/27/09		VOTDS	San Diego RHF	12/13/08	3/09
	Hague	10/6/08	2/15/09		Fitchburg Ker	2/13/09			Karlshamn	1/09	6/09
SM3	Harbin	12/15/08	12/14/09	Fort Lauderdale		2/13/09		Killeen		8/1/08	2/1/09
	West Palm Beach Muv	9/14/07	9/22		Grand Blanc NCG	2/13/09		Vulcania	Vulcania	2/22/02	
SpaceEle	Singapore DC	1/1/09	4/30/09	Grand Rapids Cel		2/13/09			Katoomba	6/1/97	
SpaceSta	Beijing CFM	7/1/07	6/30/09	Greenwich Ode		2/13/09		WATE	Albany GA	2/22/08	2/22/09
	Coomera	8/1/07	7/31/09	Halifax		2/13/09			Austin	9/27/08	3/27/09
	Garden City	1/1/09	6/30/09	Hampton		2/13/09		WildOcea	Bangkok	2/17/09	8/31/09
	Greenwich Ode	1/16/09		Harrisburg		2/13/09			Berlin CS	1/15/09	6/30/09
	Guangdong	10/1/08	9/30/09	Indianapolis Imx		2/13/09			Bogota Mal	1/15/09	6/30/09
	Kiev KT	4/1/08	3/31/09	Irvine Reg		2/13/09			Boston NEA	10/14/08	6/30/09
	Reading RCT	11/1/08	6/09	Lansing Cel		2/13/09			Columbus COSI	1/7/09	5/30/09
	Saint Petersburg NA	9/5/08	9/4/09	Little Rock DT		2/13/09			Galveston	5/23/08	5/23/09
	Wimbledon Ode	1/16/09		London BFI		2/13/09			Guayaquil	1/15/09	12/31/09
SU	Dayton	9/30/08	9/30/09	Los Angeles NA		2/13/09			Hutchinson	11/26/08	6/30/09
SuperRet	Glasgow	2/7/09		Mississauga Cpx		2/13/09			Jersey City	2/14/09	6/30/09
SVTS	Kiev KT	12/12/08	3/09	Nashville Reg		2/13/09			Lehi	6/6/08	6/30/09
	Myrtle Beach DCI	11/28/08	2/09	Natick JF		2/13/09			Menlyn	2/17/09	6/30/09
	Saint Petersburg NA	11/6/08	2/09	New York LS AMC		2/13/09			Montreal SC	9/10/08	4/30/09
	Sydney WBS	11/6/08	2/09	Omaha Zoo		2/13/09			New Orleans	1/2/09	1/2/10
ToFly	Warner Robins	7/92		Pittsburgh CSC		2/13/09			New York AMNH	1/15/09	6/30/09
	Washington NASM	7/1/76		Portage GQT		2/13/09			Norwalk	2/09	6/18/09
Trex	Busan CGV	12/11/08	3/31/09	Providence NA		2/13/09			Nuremberg	1/15/09	6/30/09
	Hong Kong BEA	1/1/09	12/31/09	Raleigh		2/13/09			Omaha Zoo	3/21/08	3/21/09
TRF	Calgary TWS	6/1/08	5/31/09	Reading JF		2/13/09			Paris Geo	1/1/09	2/1/09
TTL	Birmingham AL	1/2/09	5/31/09	Sacramento Imx		2/13/09			Pittsburgh CSC	6/13/08	6/13/09
U23D	Austin	11/16/08		Saint Augustine		2/13/09			Portland OMSI	9/26/08	4/30/09
	Dubai IBSM	12/28/08	2/4/09	Salt Lake City CP		2/13/09			Sacramento Imx	11/1/08	3/19/09
UnderSea	Apple Valley Imx	2/13/09		San Diego Reg		2/13/09			Saint Augustine	9/10/08	3/31/09
	Atlantic City	2/13/09		San Francisco AMC		2/13/09			San Diego RHF	12/13/08	5/09
	Austin	2/28/09		Seattle PSC 2		2/13/09			Singapore SC	9/1/08	2/28/09
	Boston NEA	2/13/09		Tampa MOSI		2/13/09			Sydney WBS	8/14/08	4/1/09
	Cathedral City	2/13/09		Tempe Imx		2/13/09			Taichung ST	12/20/08	12/31/09
	Chattanooga	2/13/09		Toronto Cpx		2/13/09			Vancouver Imx	10/12/08	3/30/09
	Chicago Imx	2/13/09		Tulsa Cmk		2/13/09			Poitiers Imax 3D	2/1/08	2/28/09
	Dallas Cmk	2/13/09		Vancouver Imx		2/13/09			Amneville	6/1/08	5/31/09
	Davenport	2/13/09		Virginia Beach AMSC		2/13/09			Guayaquil	2/1/08	2/1/09
	Dearborn	2/13/09		West Nyack Imx		2/13/09			Philadelphia	10/06	12/09
	Denver CC Reg	2/13/09		Wimbledon Ode		2/13/09			Regina	2/8/08	2/09
	Des Moines	2/13/09		Winnipeg		2/13/09			Zion	5/24/94	
	Dublin Reg	2/13/09		VanGogh	Hague	2/2/09	2/1/10				

## February 2009 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Ahmedabad	Cyberwor	1/6/09	12/13/09	Augusta Reg	DarkKnig	1/23/09	3/09	Birmingham AL	BP	9/6/08	3/31/09
	DS3D	5/15/08	5/14/09		JonasBro	2/27/09	3/09		TTL	1/2/09	5/31/09
Al Khobar	Everest	10/1/08	9/30/09	Austin	ATSOT	2/7/09	8/1/09	Birmingham UK	DarkKnig	1/09	3/09
Alamogordo	Mummies	7/14/08	2/1/09		DarkKnig	1/23/09	3/09		SeaMonst	12/07	12/09
	Sharks3D	1/1/09	6/30/09		GCA	3/14/08	3/09	Bogota Mal	Mummies	9/1/08	9/1/09
Albany GA	Whales	2/22/08	2/22/09		U23D	11/16/08			SeaMonst	12/4/08	12/4/09
Albany NY Reg	DarkKnig	1/23/09	3/09		UnderSea	2/28/09			WildOcea	1/15/09	6/30/09
	JonasBro	2/27/09	3/09		WildOcea	9/27/08	3/27/09	Bogota PA	DarkKnig	1/09	3/09
Albuquerque	Alps	9/6/08	3/15/09	Aventura AMC	DarkKnig	1/23/09	3/09		FMTTM	3/14/08	3/13/09
Alexandria AMC	DarkKnig	1/23/09	3/09		JonasBro	2/27/09	3/09	Boston MOS	Amazon	2/13/09	6/13/09
	JonasBro	2/27/09	3/09	Baltimore AMC	DarkKnig	1/23/09	3/09		FON	5/28/04	
Altamonte AMC	DarkKnig	1/23/09	3/09		JonasBro	2/27/09	3/09		GP	10/08	2/09
	JonasBro	2/27/09	3/09	Baltimore MSC	FMTTM	10/15/08	6/09		MOE	7/1/06	6/30/09
Amneville	AlienAdv	5/1/08	4/30/09		SeaMonst	2/1/08	6/30/09		RovMars	1/17/09	
	FMTTM	11/1/08	10/31/09	Bangkok	DTESS	12/12/08	2/09		SAA	10/1/08	6/30/09
	WS3D	6/1/08	5/31/09		FMTTM	10/30/08	9/30/09	Boston NEA	D&W3D	2/15/08	6/30/09
Amsterdam PN	DarkKnig	1/09	3/09		SeaMonst	3/15/08	3/15/09		DarkKnig	1/09	3/09
	DTESS	12/12/08	2/09		WildOcea	2/17/09	8/31/09		DarkKnig	1/23/09	3/09
Anaheim	DarkKnig	1/23/09	3/09	Barcelona	SeaMonst	10/6/08	10/6/09		GCA	6/22/08	6/09
Ankara AFM	DTESS	12/12/08	2/09		Sharks3D	1/17/07	3/31/09		UnderSea	2/13/09	
Apple Valley Imx	AfricAdv	3/13/08	4/30/09	Batavia GQT	DarkKnig	1/23/09	2/5/09		WildOcea	10/14/08	6/30/09
	D&W3D	10/10/08	6/30/09	Baton Rouge	HOTB	3/1/08	2/28/09	Bradford	DarkKnig	2/4/09	3/09
	DinoAliv	2/1/09	8/30/09	Beijing CFM	SpaceSta	7/1/07	6/30/09		DinoAliv	5/25/08	5/25/09
	UnderSea	2/13/09		Beijing Wan	JonasBro	2/27/09	3/09		DS3D	2/10/07	4/9/09
Arcadia AMC	DarkKnig	1/23/09	3/09	Bensalem AMC	DarkKnig	1/23/09	3/09		FMTTM	10/8/08	10/2/09
	JonasBro	2/27/09	3/09		JonasBro	2/27/09	3/09		Mummie3D	2/17/09	2/15/10
Athens Eug	SeaMonst	11/1/08	10/31/09	Berlin CS	AfricAdv	5/1/08	4/30/09	Branson	GCA	4/9/08	3/09
Atlanta FMNH	CDS	1/2/09	2/27/09		D&W3D	3/13/08	3/31/09		Ozarks	1/93	12/09
	GCA	3/26/08	3/09		DS3D	4/6/06	3/31/09		OO	2/16/08	2/16/09
	MysticInd	1/3/09	2/13/09		FMTTM	12/1/08	11/30/09	Bristol	JonasBro	2/27/09	3/09
Atlantic City	DarkKnig	1/23/09	3/09		GCA	6/1/08	5/09	Brooklyn SB Reg	SeaMonst	12/08	12/09
	GCA	10/15/08	6/30/09		Mummies	10/21/08	2/15/09	Bucharest CC	Cyberwor	4/17/08	4/30/09
	UnderSea	2/13/09			WildOcea	1/15/09	6/30/09	Budapest CC	FMTTM	1/8/09	1/7/10

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Buenos Aires NA	Galapago	9/18/08	9/17/09	Des Moines	DarkKnig	1/23/09	3/09	Guadalajara Cpl	DarkKnig	1/09	3/09
	SeaMonst	12/08	12/09		FON	4/7/06			DTESS	12/12/08	2/09
	DarkKnig	1/09	3/09		GCA	3/14/08	3/09		SpaceSta	10/1/08	9/30/09
	DTESS	12/08	2/09		Roar	4/2/08	3/31/09	Guatemala City Alb	DarkKnig	1/09	3/09
Burbank AMC	Mummie3D	2/15/09	12/31/09	Detroit SC	UnderSea	2/13/09			DarkKnig	1/09	3/09
	DarkKnig	1/23/09	2/5/09		Dolphins	1/5/07	6/30/09		DinoAliv	2/15/09	12/31/09
	JonasBro	2/27/09	3/09		DS3D	1/10/09	7/10/09		Galapago	11/16/06	11/15/09
					MOTGL	7/31/08	6/09	Hague	WildOcea	1/15/09	12/31/09
Busan CGV	Trex	12/11/08	3/31/09	Dongguan Wan	L&C	12/28/08	12/31/09		WTW	2/1/08	2/1/09
Cairo EMA	CRA	7/5/08	7/4/09		U23D	12/28/08	2/4/09		AEK	2/11/08	3/1/09
Calgary Cpx	DarkKnig	1/23/09	2/5/09		DarkKnig	1/23/09	2/5/09		DS3D	7/1/06	3/1/09
Calgary TWS	DTESS	12/12/08	2/09	Dublin Reg	UnderSea	2/13/09			GCA	4/21/08	4/09
	FMTTM	11/8/08	11/7/09		GCA	4/24/08	3/09	Halifax	HOTB	6/15/07	9/30/09
	FON	3/20/05			MOTGL	2/09	2/10		SI	10/6/08	2/15/09
	HOTB	2/1/09	1/31/10	Duluth	GCA	3/28/08	3/09		VanGogh	2/2/09	2/1/10
Cathedral City	HumanBod	1/09	12/09		UnderSea	2/27/09			DarkKnig	1/23/09	3/09
	LivingSe	3/14/08	3/14/09		Bears	12/08	12/09		DTESS	12/12/08	2/12/09
	SeaMonst	12/15/07			Roar	7/1/07	6/30/09	Hamilton AMC	UnderSea	2/13/09	
	TRF	6/1/08	5/31/09	Edmonton Cpx	Bugs	6/24/08			DarkKnig	1/23/09	3/09
Chandigarh	DarkKnig	1/23/09	3/09		DarkKnig	1/23/09	2/5/09		JonasBro	2/27/09	3/09
	Sharks3D	1/2/09	6/30/09		DTESS	12/12/08	2/09	Hampton	DarkKnig	1/23/09	3/09
	UnderSea	2/13/09			GCA	6/21/08	6/09		GCA	4/9/08	3/09
	Alps	10/1/08	9/30/09	Edmonton TWS	AlA3D	3/1/07	3/1/09		MOTN	3/7/08	3/15/09
Chantilly	MOTN	10/1/08	9/30/09		DS3D	4/1/08	4/1/09	Harahan AMC	UnderSea	2/13/09	
	DarkKnig	1/23/09	3/09		DarkKnig	1/23/09	3/09		DarkKnig	1/23/09	2/5/09
	FightPil	12/10/04	10/15/09		JonasBro	2/27/09	3/09		JonasBro	2/27/09	3/09
	FON	3/6/08		El Dorado Hills Reg	DarkKnig	1/23/09	3/09	Harbin	SI	12/15/08	12/14/09
Charleston WV	Dolphins	1/10/09	3/6/09		JonasBro	2/27/09	3/09		DarkKnig	1/23/09	3/09
	JGWC	11/7/08	3/6/09		DarkKnig	1/23/09	2/5/09		FON	2/13/09	6/30/09
	DinoAliv	4/9/08	3/29/09	Emeryville AMC	JonasBro	2/27/09	3/09		GCA	3/22/08	3/09
Charlotte	GCA	1/4/09	1/3/10		JGWC	11/30/08	6/30/09	Hartberg	UnderSea	2/13/09	
	Greece	7/11/08	7/14/09		JIAC	7/1/08	5/1/09		CRA	6/2/08	6/1/09
	D&W3D	5/23/08	6/30/09		DarkKnig	1/23/09	3/09		FON	6/1/07	4/09
	GCA	4/9/08	3/09	Fairfield Reg	JonasBro	2/27/09	3/09	Hastings	HumanBod	4/08	4/09
Chattanooga	UnderSea	2/13/09			DarkKnig	1/23/09	3/09		AlienAdv	9/9/08	3/2/09
	DarkKnig	1/23/09	3/09		DTESS	12/12/08	2/12/09		SeaMonst	3/3/08	5/31/09
	JonasBro	2/27/09	3/09	Fitchburg Ker	UnderSea	2/13/09		Henderson Reg	DTESS	12/12/08	2/09
Cherry Hill AMC	D&W3D	10/10/08	6/30/09		DarkKnig	1/23/09	3/09		FON	3/7/08	3/7/09
	DarkKnig	1/23/09	3/09	Fort Lauderdale	GCA	3/28/08	3/09		DarkKnig	1/23/09	2/5/09
	UnderSea	2/13/09			UnderSea	2/13/09		Homestead AMC	JonasBro	2/27/09	3/09
Chicago Imx	GCA	5/30/08	5/09		DarkKnig	1/23/09	3/09		Cyberwor	11/6/08	11/5/09
	MOTGL	2/13/09	6/13/09	Fort Myers Reg	JonasBro	2/27/09	3/09		DarkKnig	1/09	3/09
	CDS	1/3/09	4/19/09	Fort Worth	DarkKnig	1/23/09	3/09	Hong Kong BEA	DTESS	12/12/08	2/09
	DarkKnig	1/23/09	2/5/09		DinoAliv	8/8/08	2/8/09		MagDes	11/6/08	11/5/09
Col Springs Cmk	DTESS	12/24/08	2/5/09		DS3D	6/1/08	5/31/09		Trex	1/1/09	12/31/09
	DarkKnig	1/23/09	3/09	Fresno Reg	Mummies	8/8/08	2/8/09	Hong Kong SM	Alps	8/1/08	7/30/09
	JonasBro	2/27/09	3/09		RATW	1/10/09	2/15/09		FON	4/1/08	3/31/09
	DarkKnig	1/23/09	3/09	Galveston	DarkKnig	1/23/09	2/5/09		DTESS	12/12/08	2/5/09
Columbia AMC	DarkKnig	1/23/09	3/09		DinoAliv	6/6/07	5/25/09	Hooksett Zya	JonasBro	2/27/09	3/09
	JonasBro	2/27/09	3/09		GCA	4/9/08	3/09		DarkKnig	1/23/09	2/5/09
	DTESS	12/12/08	2/09	Garden City	WildOcea	5/23/08	5/23/09	Houston GP AMC	DarkKnig	1/23/09	3/09
	FMTTM	8/22/08	2/21/09		DarkKnig	1/23/09	2/1/09		JonasBro	2/27/09	3/09
Columbus COSI	WildOcea	1/7/09	5/30/09		FightPil	12/10/04	10/15/09	Houston MNS	GCA	5/23/08	5/09
	SpaceSta	8/1/07	7/31/09		FMTTM	8/8/08	6/30/09		ITD	1/5/09	5/21/09
	AEK	2/9/09	2/8/10	Garza Garcia	SpaceSta	1/1/09	6/30/09		GCA	5/7/08	4/09
	SeaMonst	3/12/08	2/28/09		DinoAliv	1/5/09	6/30/09	Incheon CGV	Madagasc	1/21/09	
Corpus Christi	FightPil	2/3/05	10/31/09		SeaMonst	9/4/08	3/4/09		WildOcea	11/26/08	6/30/09
	DTESS	12/12/08	2/09	Gatineau	GCA	9/26/08	9/25/09		DarkKnig	1/09	3/09
	DTESS	12/12/08	2/09		Mummies	12/18/08	5/3/09	Indianapolis Imx	DarkKnig	1/23/09	3/09
	DarkKnig	1/23/09	3/09	Glasgow	DarkKnig	1/09	3/09		DinoAliv	2/1/09	8/30/09
Dallas Cmk	UnderSea	2/13/09			DinoAliv	5/2/08	5/2/09		FON	8/1/08	7/31/09
	JIAC	10/20/08	3/6/09		DS3D	8/20/07	9/19/09		SAA	8/1/08	7/31/09
Dallas MNS	DarkKnig	1/23/09	3/09	Gloucester Cpx	SuperRet	2/7/09		Indianapolis Ker	UnderSea	2/13/09	
	Dolphins	1/16/09			DarkKnig	1/23/09	3/09		DarkKnig	1/23/09	3/09
	GCA	4/9/08	3/09		DTESS	12/12/08	2/09		DTESS	12/12/08	2/09
	UnderSea	2/13/09			DarkKnig	1/09	3/09	Irvine Reg	DarkKnig	1/23/09	3/09
Dayton	DS3D	6/13/07	5/09	Goyangsi CGV	DarkKnig	1/23/09	3/09		UnderSea	2/13/09	
	FightPil	12/3/04	10/15/09		DTESS	12/12/08	2/12/09	Istanbul AFM	DTESS	12/12/08	2/09
	SU	9/30/08	9/30/09		UnderSea	2/13/09			DinoAliv	1/7/08	5/30/09
	NASCAR	4/15/04		Grand Blanc NCG	GC	11/1/99	12/09		Pulse	10/14/08	4/26/09
Daytona Beach	DarkKnig	1/23/09	3/09		Bugs	5/31/08		Jacksonville AMC	DarkKnig	1/23/09	3/09
	DinoAliv	4/4/07	3/31/09		DarkKnig	1/23/09	3/09		JonasBro	2/27/09	3/09
	JTM	1/21/09			DTESS	12/12/08	2/12/09		FMTTM	10/1/08	3/31/09
	L&C	9/26/08	9/26/09	Grand Canyon DCI	UnderSea	2/13/09			SeaMonst	7/1/08	6/30/09
Deer Park Reg	UnderSea	2/13/09			DarkKnig	1/23/09	3/09	Jersey City	WildOcea	2/14/09	6/30/09
	DarkKnig	1/23/09	3/09		DTESS	12/12/08	2/12/09		DarkKnig	1/23/09	3/09
	JonasBro	2/27/09	3/09	Greenville Reg	UnderSea	2/13/09			DTESS	12/12/08	2/5/09
	DarkKnig	1/23/09	3/5/09		JonasBro	2/27/09	3/09	Kansas City AMC	JonasBro	2/27/09	3/09
Denver CC Reg	UnderSea	2/13/09			DarkKnig	2/4/09	3/09		D&W3D	9/5/08	6/30/09
	DinoAliv	9/23/08	3/31/09	Greenwich Ode	DTESS	12/12/08	2/12/09		FMTTM	9/6/08	5/28/09
	GCA	8/4/08	8/3/09		JonasBro	2/27/09	3/09	Kansas City Sci			
	ROF	2/13/09			SpaceSta	1/16/09					
					UnderSea	2/13/09					

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Kaohsiung Karlishamn	CDS CV Dolphins VOTDS	1/1/09 1/09 1/09 1/09	6/30/09 6/09 6/09 6/09	Manchester NA Manchester Ode Manila	SeaMonst DarkKnig DarkKnig DarkKnig	10/16/08 1/23/09 1/23/09 1/09	10/16/09 2/5/09 2/5/09 3/09	New York LS AMC Newport AMC Niagara Can DCI Niagara NY DCI Noblesville GQT	DarkKnig UnderSea JonasBro Niagara Niagara DarkKnig	1/23/09 2/13/09 2/27/09 7/1/86 5/1/07 1/23/09	3/09 3/09 3/09 2/5/09 2/09
Katoomba Katowice CC	WATE D&W3D FMTTM OW3D	6/1/97 6/13/08 10/30/08 1/15/09	3/31/09 9/30/09 12/31/09 3/09	McLean AMC McMinnville	SeaMonst JonasBro CDS FightPil	11/1/08 2/27/09 3/21/07 3/21/07	3/31/09 3/09 3/31/09 3/14/09	Norwalk	DarkKnig GCA MJTMM MOTN	1/23/09 10/10/08 1/16/09 7/1/08	3/09 6/18/09 6/18/09 6/30/09
Kennesaw AMC Kiev KT	JonasBro ITD SpaceSta SVTS	2/27/09 4/1/08 4/1/08 12/12/08	3/09 7/31/09 3/31/09 3/09	Melbourne HCL	DarkKnig DTESS JonasBro	1/09 12/08 2/27/09	3/09 2/09 3/09	Nuremberg	WildOcea D&W3D DS3D	2/09 3/13/08 11/15/07	6/18/09 3/31/09 11/14/09
Killeen	VOTDS DarkKnig DarkKnig	8/1/08 1/23/09 1/23/09	2/1/09 2/5/09 2/8/09	Melbourne MV	BP Bugs DarkKnig	7/28/08 6/5/08 1/23/09	7/27/09 2/11/09 2/11/09	Okiahoma City Olathe AMC Omaha Zoo	OW3D WildOcea GCA DarkKnig D&W3D	7/29/04 1/15/09 3/18/08 1/23/09 2/15/08	3/31/09 6/30/09 3/09 3/09 3/31/09
King of Prussia Reg Knoxville Reg Kofu Krakow CC	MagDes D&W3D FMTTM OW3D	1/17/09 6/13/08 10/30/08 5/18/07	4/5/09 3/31/09 9/30/09 3/31/09	Memphis Pink	DTESS FMTTM HOTB LivingSe	12/27/08 9/12/08 8/12/08 8/12/08	2/8/09 9/10/09 5/25/09 5/25/09	Ontario Reg Orange Park AMC	DarkKnig DarkKnig JonasBro	1/23/09 1/23/09 2/27/09	3/09 3/09 3/09
KSC 2 Kuwait City	MagDes FMTTM FOK	9/23/05 10/1/08 4/17/00	4/09 9/30/09 4/09	Menlyn Mesa DT Mesquite AMC	Mummies SeaMonst WildOcea	11/15/08 6/28/08 2/17/09	11/13/09 2/6/09 6/30/09	Orlando P Reg Orlando SC	DarkKnig GCA SeaMonst	1/23/09 1/9/09 6/20/08	3/09 6/7/09 2/28/09
La Coruna Lacey Reg	DinoGOP DarkKnig JonasBro	1/09 1/23/09 2/27/09	6/09 3/09 3/09	Mexicali Mexico City Pap Mexico City Per Cpl	FMTTM GCA DarkKnig	12/20/08 2/15/09 1/09	6/20/09 9/30/10 3/09	Osaka Sci Osaka Sun	SeaMonst DS3D	6/1/08 9/1/06	5/30/09 7/31/09
Langley Cpx	DarkKnig DTESS	1/23/09 12/12/08	2/5/09 2/09	Mexico City Uni Cpl	DTESS	12/12/08	2/09	Oulu	Mummies	9/2/08	3/6/09
Lansing Cel	DarkKnig DTESS	1/23/09 12/12/08	3/09 2/12/09	Midlothian Reg Milwaukee	DarkKnig JonasBro GCA	1/09 2/27/09 3/21/08	3/09 3/09 3/09	Paris Gau Paris Geo	DTESS D&W3D DinoAliv	12/12/08 1/14/09 1/1/09	2/09 2/2/09 2/1/09
Las Palmas Las Vegas Bre	Amazon DarkKnig DTESS	4/4/08 1/23/09 12/12/08	4/3/09 3/09 2/09	Mississauga Cpx	MOTGL SeaMonst DarkKnig	6/13/08 1/5/09 1/23/09	3/19/09 10/1/09 2/09	Parker	UnderSea AEK Animalop	2/13/09 11/1/08 2/7/09	3/09 5/1/09 2/6/10
Las Vegas SA Reg Lehi	AfricAdv WildOcea Cyberwor	10/17/08 6/6/08 1/9/09	10/16/09 6/30/09 2/3/09	Mobile	FMTTM GCA	8/8/08 1/9/09	2/7/09 6/7/09	Penrith	Bugs MOE	8/2/08 3/20/08	2/09 3/20/09
Leon Exp	FMTTM DarkKnig	12/1/08 1/23/09	5/31/09 3/09	Monterey CA	Sharks3D	1/5/09	6/30/09	Pensacola	Rheged FightPil	7/1/00 4/10/07	10/31/09
Lincolnshire Reg Little Rock DT	DarkKnig UnderSea	1/23/09 2/13/09	3/09 2/13/09	Monterrey Cpl	DTESS	12/12/08	2/09	Perth HCL	MOF DarkKnig	11/8/96 1/09	3/09
Loch Lomond Lodz CC	LOLL D&W3D	7/24/02 6/13/08	3/31/09 2/14/09	Montreal Cpx	DTESS	12/12/08	2/09	Philadelphia	DTESS JonasBro	12/08 2/27/09	2/09 3/09
London BFI	DS3D FMTTM	2/15/08 10/30/08	2/14/09 9/30/09	Montreal SC	GCA	4/23/08	4/09	Phoenix AMC Phoenix ASC Pittsburgh CSC	DarkKnig DTESS GCA	1/23/09 12/12/08 7/11/08	3/09 2/09 7/09
London SM	DarkKnig FMTTM SeaMonst	1/09 10/3/08 12/07	3/09 10/2/09 10/09	Morrow AMC Moscow NA Moscow Nes	JonasBro JonasBro D&W3D	2/27/09 2/27/09 6/10/08	3/09 3/09 6/30/09	Phoenix AMC Phoenix ASC Pittsburgh CSC	JIAC MysticInd WTW	10/20/08 11/4/08 10/06	3/6/09 3/15/09 12/09
Los Angeles CC AMC	DS3D FMTTM	10/26/07 10/3/08	3/2/09 10/2/09	Mumbai Myrtle Beach DCI	Mummie3D SeaMonst CTPA	12/10/08 2/27/08 9/15/08	6/12/09 2/27/09 4/14/09	Phoenix AMC Phoenix ASC Pittsburgh CSC	GCA Alps GCA	1/23/09 4/9/08 1/9/09	3/09 3/09 1/8/10
Los Angeles NA	SeaMonst Sharks3D	12/07 10/27/07	10/09 2/5/09	Nagasaki SM Nanchang	GCA HOTB SeaMonst	4/9/08 8/19/08 4/9/08	3/09 8/18/09 2/1/09	Phoenix AMC Phoenix ASC Pittsburgh CSC	L&C Mummies SAA	1/09 8/29/08 6/1/08	5/09 8/29/09 6/30/09
Los Angeles UC AMC	DarkKnig JonasBro	1/23/09 2/27/09	3/09 3/09	Nanjing YSTC Nashville Reg	SVTS FON	11/28/08 12/21/08	2/09 3/31/09	Poitiers Imax 3D	UnderSea WildOcea	2/13/09 6/13/08	2/09 6/13/09
Louisville NA Louisville SC	DarkKnig Dolphins	1/23/09 5/24/08	3/09 5/23/09	Natick JF	DS3D FMTTM	9/10/08 12/1/08	4/30/09 3/31/09	Pompeia Portage GQT	DS3D WOC	2/1/07 2/1/08	1/31/10 2/28/09
Lubbock	GCA Animalop	11/28/08 11/14/08	11/27/09 11/3/09	New Delhi ICC New Orleans	GCA HOTB SeaMonst	5/1/08 12/15/08 3/14/08	12/14/09 1/2/10 3/31/09	Portland OMSI	DarkKnig DarkKnig AR	1/09 1/23/09 2/6/09	3/09 2/5/09 2/6/09
Lucerne	GCA Mummies SeaMonst	6/6/08 10/10/08 1/23/09	6/09 4/10/09 1/23/10	New York AMNH New York Emp AMC	SVTS FON L&C	11/28/08 12/21/08 5/1/08	2/09 3/31/09 12/14/09	Prague CC	UnderSea WildOcea Bugs	3/21/08 9/26/08 9/21/07	3/09 4/30/09 3/31/09
Madrid	AEK Alps	9/1/08 5/25/07	3/1/09 5/25/09		DS3D FMTTM	9/1/07 12/1/08	3/1/09 1/7/10	Providence NA	D&W3D FMTTM	6/13/08 10/30/08	3/31/09 9/30/09
	DS3D FMTTM	9/1/07 12/1/08	3/1/09 1/7/10		GCA	6/27/08	6/09		OW3D	1/19/08	3/31/09
	ALBT	3/5/08	3/5/09		Alps	9/15/08	9/14/09		DarkKnig	1/23/09	3/09
	Everest	7/1/08	12/31/09						DTESS	12/12/08	2/12/09
					JonasBro	2/27/09	3/09		UnderSea	2/13/09	

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Quebec	AfricAdv	5/16/08	5/15/09	Seattle PSC 1	MOTN	10/1/08	9/15/09	Tarentum Cmk	DarkKnig	1/23/09	3/09
	D&W3D	1/31/09	12/31/09	Seattle PSC 2	DarkKnig	1/23/09	3/09		DTESS	12/12/08	2/09
	DarkKnig	1/23/09	3/09		DinoAliv	9/27/08	3/31/09	Tempe Imx	DarkKnig	1/23/09	3/09
	FMTTM	1/19/09	1/18/10		GCA	4/9/08	3/09		GCA	3/21/08	3/09
Raleigh	SeaMonst	6/15/08	5/30/09		UnderSea	2/13/09			UnderSea	2/13/09	
	DarkKnig	1/23/09	3/09	Seoul IPM CGV	DarkKnig	1/09	3/09	Tijuana	Alps	8/1/08	9/1/09
	GCA	4/9/08	3/09		DTESS	12/08	2/09		Bugs	10/30/06	
	GP	1/6/09	6/09	Shanghai STM 3D	DS3D	7/1/08	6/30/09		CTPA	10/1/08	2/28/09
	Mummie3D	2/2/09	11/1/09	Shari	FSOS				Mummies	9/1/08	3/31/09
	UnderSea	2/13/09		Shijiazhuang	FON	3/1/08	2/09	Toluca Cpl	DarkKnig	1/09	3/09
Reading JF	Cyberwor	4/5/07			L&C	12/1/08	3/31/09		JonasBro	2/27/09	3/09
	DarkKnig	1/23/09	3/09		OO	2/1/08	2/1/10	Toronto Cpx	DarkKnig	1/23/09	3/09
	DTESS	12/12/08	2/12/09	Shreveport	Animalop	9/13/08	9/12/09		UnderSea	2/13/09	
	UnderSea	2/13/09			GCA	6/14/08	6/09	Toronto OSC	Alps	12/15/08	9/30/09
Reading RCT	DarkKnig	1/23/09	3/09		SC	1/2/09	12/31/09		JTM	2/7/09	
	DS3D	11/2/08	6/30/09	Simi Valley Reg	DarkKnig	1/23/09	3/09		MOTGL	5/9/08	12/31/09
	SpaceSta	11/1/08	6/09		JonasBro	2/27/09	3/09	Torrance AMC	DarkKnig	1/23/09	3/09
Regina	GCA	3/14/08	3/09	Singapore DC	Mummie3D	2/1/09	3/31/09		JonasBro	2/27/09	3/09
	Roar	10/10/08	10/10/09		Mummie3D	2/1/09	3/31/09	Torreon Mar	SeaMonst	9/25/08	2/25/09
	SeaMonst	2/6/09	2/6/10		SpaceEle	1/1/09	4/30/09	Toulouse	MagDes	2/5/09	1/4/10
	Sharks3D	7/1/08	3/31/09	Singapore SC	Alps	11/1/08	5/1/09	Townsville	AEK	6/28/08	6/27/09
	WTW	2/8/08	2/09		GCA	5/1/08	4/09		DS3D	7/17/06	7/6/09
Reno Fleisch	Alps	1/18/08	3/1/09		WildOcea	9/1/08	2/28/09	Toyohashi	DinoAliv	11/29/08	3/31/09
Riccione	ITD	3/8/08	3/1/10	Sinsheim	D&W3D	3/13/08	3/31/09	Tukwila AMC	DarkKnig	1/23/09	3/09
Richmond Cpx	DarkKnig	1/23/09	2/5/09		GCA	6/1/08	5/09		JonasBro	2/27/09	3/09
	DTESS	12/12/08	2/09	Sioux Falls	HOTB	1/24/09	5/22/10	Tulsa Cmk	DarkKnig	1/23/09	3/09
Richmond SMV	Alps	2/09	5/21/09	Sofia CC	Bugs	9/21/07			DTESS	12/12/08	2/09
Rochester Cmk	D&W3D	10/10/08	3/31/09		SeaMonst	12/08	12/09		UnderSea	2/13/09	
	DarkKnig	1/23/09	3/09		Sharks3D	2/1/08	3/31/09	Valencia Spn	DinoAliv	9/15/08	2/15/09
	DTESS	12/12/08	2/09	South Barrington AMC	JonasBro	2/27/09	3/09		DS3D	7/1/08	6/30/09
Rochester MSC	DinoAliv	9/15/08	3/31/09	Speyer Dome	MagDes	10/3/08	4/3/09	Vancouver Imx	DarkKnig	1/23/09	3/09
Sacramento Imx	DarkKnig	1/23/09	3/09	Speyer Imax	FMTTM	12/18/08	12/17/09		UnderSea	2/13/09	
	GCA	4/9/08	3/09	Spokane	Bugs	9/21/06			WildOcea	10/12/08	3/30/09
	UnderSea	2/13/09			DarkKnig	1/23/09	3/09	Vancouver TWS	GCA	4/9/08	3/09
	WildOcea	11/1/08	3/19/09		FON	8/20/04			JIAC	12/5/08	3/12/09
Saint Augustine	Bugs	9/28/08	5/31/09		HumanBod	1/09	12/09	Victoria DCI	Alps	9/12/08	3/11/09
	DarkKnig	1/23/09	3/09	Sterling Heights AMC	DarkKnig	1/23/09	3/09		OO	1/16/09	4/16/09
	GCA	3/14/08	3/09	Stockholm	DinoAliv	5/08	5/09	Virginia Beach AMC	DarkKnig	1/23/09	2/5/09
	L&C	4/18/07			DS3D	5/11/07	2/15/09		JonasBro	2/27/09	3/09
	UnderSea	2/13/09			Mummies	5/08	5/09	Virginia Beach AMSC	D&W3D	2/20/08	6/30/09
	WildOcea	9/10/08	3/31/09	Stockton Reg	SeaMonst	5/16/08	5/16/09		UnderSea	2/13/09	
Saint Louis SC	Alps	3/12/08	3/1/09		DarkKnig	1/23/09	3/09	Vulcania	Vulcania	2/22/02	
	MOTGL	9/19/08	9/19/09		JonasBro	2/27/09	3/09	Warner Robins	ToFly	7/92	
	Sharks3D	10/23/08	3/31/09	Stony Brook AMC	JonasBro	2/27/09	3/09	Warsaw CC	D&W3D	6/13/08	3/31/09
Saint Louis Weh	DarkKnig	1/23/09	2/5/09	Sudbury	GCA	9/2/08	9/09		FMTTM	10/30/08	9/30/09
Saint Paul	DOL	3/7/08	4/6/09		SeaMonst	2/28/09	9/30/09	Washington NASM	FightPil	3/11/05	10/09
	GCA	1/1/09	12/09	Sugar Land AMC	DarkKnig	1/23/09	2/5/09		ToFly	7/1/76	
Saint Petersburg Muv	DarkKnig	1/23/09	3/09		JonasBro	2/27/09	3/09	Washington NMNH	DarkKnig	1/23/09	3/09
	DTESS	12/12/08	2/09	Sydney HCL	DarkKnig	1/09	3/09		DS3D	9/26/08	10/31/09
Saint Petersburg NA	Cyberwor	8/20/08	2/19/09		DTESS	12/08	2/09	West Nyack Imx	DarkKnig	1/23/09	3/09
	DTESS	12/12/08	2/09		JonasBro	2/27/09	3/09		UnderSea	2/13/09	
	SpaceSta	9/5/08	9/4/09	Sydney WBS	AfricAdv	2/20/08	2/13/09	West Palm Beach Muv	DarkKnig	1/23/09	3/09
	SVTS	11/6/08	2/09		CV	4/1/08	3/31/09		DTESS	12/12/08	2/09
Salt Lake City CP	DS3D	3/3/06	3/2/09		D&W3D	3/13/08	3/31/09		SM3	9/14/07	9/22
	FMTTM	8/8/08	2/7/09		DS3D	5/25/06	5/24/09	Westminster AMC	DarkKnig	1/23/09	3/09
	UnderSea	2/13/09			SVTS	11/6/08	2/09		JonasBro	2/27/09	3/09
San Antonio 2D	Alamo			Syracuse	WildOcea	8/14/08	4/1/09		DarkKnig	1/23/09	3/09
San Antonio 3D	Mummie3D	3/14/08	3/14/09		HumanBod	1/21/09		Williamsville Reg	DarkKnig	1/23/09	3/09
San Antonio San	DarkKnig	1/23/09	2/5/09		MysticInd	9/20/08	4/30/09	Wimbledon Ode	DarkKnig	2/4/09	3/09
San Diego NHM	GCA	3/14/08	3/09		OO	2/15/08	2/14/09		DTESS	12/12/08	2/9/09
	OO	3/31/01	12/09	Taichung ST	DinoAliv	6/1/08	6/1/09		JonasBro	2/27/09	3/09
San Diego Reg	DarkKnig	1/23/09			WildOcea	12/20/08	12/31/09		SpaceSta	1/16/09	
	JonasBro	2/27/09	3/09	Taipei AM	DIS	1/1/09	6/30/09		UnderSea	2/13/09	
	UnderSea	2/13/09			GCA	9/28/08	9/27/09	Winnipeg	AfricAdv	10/10/08	10/9/09
San Diego Reg I	DarkKnig	1/23/09	2/5/09	Taipei WVC	DarkKnig	1/09	3/09		DarkKnig	1/23/09	3/09
San Diego RHF	Animalop	12/13/08	3/09		DTESS	12/08	2/09		GCA	5/1/08	3/09
	VanGogh	12/13/08	3/09	Tallahassee	DarkKnig	1/23/09	3/09		UnderSea	2/13/09	
	WildOcea	12/13/08	5/09		SeaMonst	1/1/09	6/30/09	Woodbridge AMC	DarkKnig	1/23/09	3/09
San Francisco AMC	DarkKnig	1/23/09	3/09	Tampa AMC	DarkKnig	1/23/09	3/09		JonasBro	2/27/09	3/09
	UnderSea	2/13/09			JonasBro	2/27/09	3/09	Woodbridge Cpx	DarkKnig	1/23/09	2/5/09
San Jose AMC	DarkKnig	1/23/09	3/09	Tampa Cha	Bugs	8/8/08	9/1/09		DTESS	12/12/08	2/09
	JonasBro	2/27/09	3/09		DarkKnig	1/23/09	3/09		D&W3D	10/10/08	3/31/09
San Jose Tech	AIWC	10/15/08	4/1/09		DTESS	12/12/08	2/12/09	Woodridge Cmk	DarkKnig	1/23/09	3/09
	MOF	2/7/09		Tampa MOSI	Animalop	12/5/08	12/4/09		DTESS	12/12/08	2/09
	SeaMonst	4/4/08	3/31/09		DarkKnig	1/23/09	3/09	Xalapa	Bugs	8/23/08	2/27/09
San Simeon DCI	HCBTD	8/17/96			DTESS	2/6/09		Yellowstone	L&C	6/15/02	
Sandy	DarkKnig	1/23/09	3/09		Extreme	11/14/08		Ypsilanti NA	DarkKnig	1/23/09	3/09
	DTESS	12/12/08	2/12/09		FMTTM	8/8/08	2/15/09	Zion	ZionCany	5/24/94	
Santa Clara AMC	DTESS	12/12/08	2/09		GCA	5/2/08	5/09				
	JonasBro	2/27/09	3/09		Madagasc	12/15/08	2/09				
Schenectady	SeaMonst	8/1/08	7/31/09		UnderSea	2/13/09					



## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
AfricAdv	African Adventure 3D	2007	3D nWP	Pulse	Pulse: A Stomp Odyssey	2002	GSF
AIA3D	Adventures in Animation 3D	2004	3D BFI	RATW	Ride Around the World	2006	GSF
AIWC	Adventures in Wild California	2000	MFF	Rheged	Rheged: The Lost Kingdom	2000	unk
Alamo	Alamo: The Price of Freedom	1988	MFF	Roar	Roar: Lions of the Kalahari	2003	NGD
Alaska	Alaska: Spirit of the Wild	1997	HMNS	ROF	Ring of Fire	1991	SMM
ALBT	Australia: Land Beyond Time	2002	HMNS	RovMars	Roving Mars	2006	BVP
AlienAdv	Alien Adventure	1999	3D NGD	SAA	Shackleton's Antarctic Adventure	2001	NGD
Alps	Alps: Giants of Nature, The	2007	MFF	SC	Storm Chasers	1995	MFF
Amazon	Amazon	1997	MFF	SeaMonst	Sea Monsters: A Prehistoric Adventure	2007	NGD
Animalop	Animalopolis	2008	3D K2	Sharks3D	Sharks 3D	2004	3D 3DEL
AR	Adrenaline Rush	2002	SHE	SI	Survival Island	1995	IMAX
ATSOT	Across the Sea of Time	1995	3D SPC	SM3	Spider-Man 3: The IMAX Experience	2007	SPE
Bears	Bears	2001	PCI	SpaceEle	Space Elevator	2007	WCL
BP	Blue Planet	1990	IMAX	SpaceSta	Space Station	2002	3D IMAX
Bugs	Bugs!	2003	3D SKF	SU	Straight Up: Helicopters in Action	2002	SKF
CDS	Cirque du Soleil: Journey of Man	1999	3D SPC	SuperRet	Superman Returns:	2006	3D WB
CRA	Coral Reef Adventure	2003	MFF	SVTS	Santa Vs. The Snowman	2002	3D IMAX
CTPA	China: The Panda Adventure	2001	IMAX	ToFly	To Fly!	1976	MFF
CV	Cosmic Voyage	1996	IMAX	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
Cyberwor	Cyberworld 3D	2000	3D IMAX	TRF	Tropical Rain Forest	1992	SMM
D&W3D	Dolphins & Whales 3D	2008	3D 3DEL	TTL	To The Limit	1989	MFF
DarkKnig	Dark Knight: The IMAX Experience, The	2008	WB	U23D	U2 3D	2008	3D NGD
DinoAliv	Dinosaurs Alive	2007	3D GSF	UnderSea	Under The Sea 3D	2009	3D IMAX
DinoGOP	Dinosaurs 3D: Giants of Patagonia	2007	3D SHE	VanGogh	Van Gogh: Brush with Genius	2009	MFF
DIS	Destiny in Space	1993	IMAX	VOTDS	Volcanoes of the Deep Sea	2003	SLC
DOL	Dance of Life	1984	MFF	Vulcania	Vulcania	2002	unk
Dolphins	Dolphins	2000	MFF	WATE	Wild Australia: The Edge	1997	MSI
DS3D	Deep Sea 3D	2006	3D IMAX	Whales	Whales	1996	NGD
DTESS	Day the Earth Stood Still	2008		WildOcea	Wild Ocean	2008	3D GSF
Everest	Everest	1998	MFF	WOC	Wings of Courage	1994	3D SPC
Extreme	Extreme	1999	GSF	WS3D	Wild Safari 3D	2005	3D NGD
FightPil	Fighter Pilot: Operation Red Flag	2004	K2	WTW	Wired to Win	2005	NGD
FMTTM	Fly Me to the Moon	2008	3D K2	ZionCany	Zion Canyon (aka TOTG)	1994	BFI
FOK	Fires of Kuwait	1992	IMAX				
FON	Forces of Nature	2004	NGD				
FSOS	Four Seasons of Shiretoko	1988	unk				
Galapago	Galapagos	1999	3D IMAX				
GC	Grand Canyon: The Hidden Secrets	1985	NGD				
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D MFF				
GP	Greatest Places, The	1998	SMM				
Greece	Greece: Secrets of the Past	2006	MFF				
HCBTD	Hearst Castle: Building the Dream	1996	NGD				
HOTB	Hurricane on the Bayou	2006	MFF				
HumanBod	Human Body, The	2001	NGD				
ITD	Into the Deep	1994	3D IMAX				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JIAC	Journey into Amazing Caves	2001	MFF				
JonasBro	Jonas Brothers: The 3D Concert Film, The	2009	3D WDP				
JTM	Journey to Mecca	2009	SKF				
L&C	Lewis & Clark: Great Journey West	2002	NGD				
LivingSe	Living Sea, The	1994	MFF				
LOLL	Legend of Loch Lomond, The	2002	SKF				
Madagasc	Madagascar: Escape 2 Africa	2008	PPC				
MagDes	Magnificent Desolation	2005	3D IMAX				
MJTMM	Michael Jordan To the Max	2000	GSF				
MOE	Mysteries of Egypt	1998	NGD				
MOF	Magic of Flight, The	1997	MFF				
MOTGL	Mysteries of the Great Lakes	2008	SN				
MOTN	Mystery of the Nile	2005	MFF				
Mummie3D	Mummies 3D	2008	3D GSF				
Mummies	Mummies: Secrets of the Pharaohs	2007	GSF				
MysticInd	Mystic India	2005	GSF				
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D IMAX				
ND	Neelkanth Darshan	2005	unk				
Niagara	Niagara: Miracles, Myths, and Magic	1987	NGD				
OO	Ocean Oasis	2000	SFI				
OW3D	Ocean Wonderland 3D	2003	3D 3DEL				

## February 2009 Bookings Count

#	Film	#	Film	#	Film	#	Film
160	DarkKnig	5	Animalop	2	LivingSe	1	Greece
59	DTESS	5	Dolphins	2	Madagasc	1	HCBTD
58	JonasBro	5	HumanBod	2	MOE	1	LOLL
54	GCA	5	OO	2	Niagara	1	MJTMM
53	UnderSea	5	OW3D	2	RATW	1	NASCAR
36	SeaMonst	4	CDS	2	SI	1	ND
31	FMTTM	4	JIAC	2	ToFly	1	Ozarks
28	WildOcea	4	MOTN	2	Trex	1	Pulse
26	DS3D	4	SVTS	2	U23D	1	Rheged
22	D&W3D	3	ITD	2	VanGogh	1	ROF
21	DinoAliv	3	MOF	2	VOTDS	1	RovMars
14	Alps	3	MysticInd	1	AIA3D	1	SC
13	FON	3	Roar	1	AIWC	1	SM3
12	Mummies	3	SAA	1	Alamo	1	SpaceEle
11	Bugs	3	WTW	1	Alaska	1	SU
9	Mummie3D	2	AlienAdv	1	ALBT	1	SuperRet
9	SpaceSta	2	Amazon	1	AR	1	TRF
8	Sharks3D	2	BP	1	ATSOT	1	TTL
7	AfricAdv	2	CRA	1	Bears	1	Vulcania
7	FightPil	2	CTPA	1	DinoGOP	1	WATE
7	L&C	2	CV	1	DIS	1	Whales
6	Cyberwor	2	Everest	1	DOL	1	WOC
6	HOTB	2	Galapago	1	Extreme	1	WS3D
6	MagDes	2	GP	1	FOK	1	ZionCany
6	MOTGL	2	JGWC	1	FSOS		
5	AEK	2	JTM	1	GC		

# Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

<p>3D Entertainment Ltd. <b>3DEL</b> Ibex House 61-65 Baker Street Weybridge, Surrey KT13 8AH UNITED KINGDOM Tel: +44 20-7681-2357 Fax: +44 20-7681-2357 www.3DEfilms.com</p> <p>Aeren R Enterprise 6th Floor, Mahindra Towers 2A Bhikaji Cama Place New Delhi, 110 066 INDIA Tel: +91-11-628 7900 Fax: +91-11-642 6665 www.aezindia.net</p> <p>AFM Cinemas, Inc. Istiklal Caddesi No. 24/26 Beyoglu Istanbul, TURKEY Tel: +90-212-292 1111 Fax: +90-212-252 9869 www.afm.com.tr</p> <p>AMC Entertainment Inc. 920 Main St. Kansas City, MO 64105-2017 USA Tel: 816-221-4000 Fax: 816-480-4617 www.amctheatres.com/</p> <p>American Airlines C.R. Smith Museum MD 808, PO Box 69617 DFW Airport, TX 75261 USA Tel: 817-967-1560 Fax: 817-967-5737 www.crsmithmuseum.org</p> <p>American University School of Communication 4400 Massachusetts Avenue, NW Washington, DC 20016-8017 USA Tel: 202-716-6160 Fax: 202-885-2019</p> <p>Arizona Mills IMAX Theatre 5000 Arizona Mills Circle, Suite 667 Tempe, AZ 85282 USA Tel: 480-897-1453 Fax: 480-730-1411 www.imax.com/tempe/</p> <p>Big Films, Inc. <b>BFI</b> 1066 Boucher Crescent Manotick, ON K4M 1B3 CANA- DA Tel: 613-692-9856 Fax: 613-692-9857 www.bigfilms.ca</p> <p>Buena Vista Pictures Distribution <b>BVP</b> 350 S. Buena Vista Street Burbank, CA 91521-1232 USA Tel: 818-560-6200 www.disney.go.com</p>	<p>Camera Lucida Productions 67 Avenue de la Republique Paris, 75011 FRANCE Tel: 33-1-49 29 51 90</p> <p>Cannery Row IMAX Theatre 640 Wave St. Monterey, CA 93940 USA Tel: 831-372-4629 www.bellacinema.com</p> <p>Celebration Cinemas, Inc. 2121 Celebration Drive NE Grand Rapids, MI 49525 USA Tel: 616-447-4200 Fax: 616-532-3660 www.celebrationcinema.com</p> <p>Cinema City International 91 Medinat Hayeudim St Herzlia Tituah, 46766 ISRAEL Tel: +972-9-952-6262 Fax: +972-9-956-1581 www.cinemacity.nl/</p> <p>Cinema Group, Inc. <b>CGI</b> 464 S. Ranch Drive Alpine, UT 84004 USA Tel: 801-772-0860</p> <p>Cinepolis Guillermo Gonzalez Camarena 1600- 4B Fracc. Ciudad Santa Fe, DF 01210 MEXICO Tel: 525-85-03-55-34 Fax: 525-85-03-55-12 www.cinepolis.com.mx/</p> <p>Destination Cinema, Inc. 4155 Harrison Boulevard, Ste 210 Ogden, UT 84403 USA Tel: 801-392-2001 Fax: 801-392-6703 www.destinationcinema.com</p> <p>DreamWorks Animation 100 Universal Plaza Universal City, CA 91608 USA Tel: 818-733-7000 Fax: 818-733-9918 www.dreamworks.com/</p> <p>DreamWorks SKG 100 Universal Plaza Universal City, CA 91608 USA Tel: 818-733-7000 Fax: 818-733-9918 www.dreamworks.com/</p> <p>Euromax PO Box 61667 Hague, NL-2506 JK NETHER- LANDS Tel: +31-70-4168216 Fax: +31-70-3524280 www.euromax.org</p> <p>Four Eyes Ltd. Dufourstrasse 118 POB 1360 St. Gallen, CH-9001 SWIT- ZERLAND Tel: +41-71-274-1950 Fax: +41-71-274-1960 www.4is.ch</p>	<p>Giant Screen Cinema Associa- tion 750 Meadow Cliff Drive St. Charles, MO 63303-1512 USA Tel: 636-244-0947 Fax: 636-244-1380 www.giantscreencinema.com</p> <p>Giant Screen Films <b>GSF</b> 500 Davis St., Suite 1005 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145 www.gsfilms.com</p> <p>Golden Village Grand 1 Kim Seng Promenade #03 39/40 Great World City Singapore, 237994 SINGA- PORE Tel: +65-1900 912 1234 www.gv.com.sg/</p> <p>Goodrich Quality Theaters 4417 Broadmoor Ave. SE Kentwood, MI 49512 USA Tel: 800-473-3523 www.gqti.com</p> <p>Graphic Films Corporation 3341 Cahuenga Boulevard West Hollywood, CA 90068 USA Tel: 323-851-4100 Fax: 323-851-4103 www.graphicfilms.com</p> <p>Guangdong Science Center Guangdong, CHINA www.gdsc.cn</p> <p>Houston Museum of Natural Science <b>HMNS</b> 1 Hermann Circle Drive Houston, TX 77030-1799 USA Tel: 713-639-4600 Fax: 713-523-4125 www.hmns.org</p> <p>Howard Hall Productions 2171 La Amalista Road Del Mar, CA 92014 USA Tel: 858-259-8989 Fax: 858-792-1467 www.howardhall.com</p> <p>Hoyts Cinemas Ltd. GPO Box 4088 Sydney, NSW 2001 AUSTRAL- IA http://hoyts.ninemsn.com.au/</p> <p>Imax Corporation <b>IMAX</b> 2525 Speakman Drive Mississauga, ON L5K 1B1 CANADA Tel: 905-403-6500 Fax: 905-403-6450 www.imax.com</p> <p>IMAX Madrid C/ Meneses, s/n Madrid, 28045 SPAIN Tel: +34-91 467 48 00 Fax: +34-91 530 24 36 www.imaxmadrid.com/</p>	<p>IMAX Theatre at The Bridge 6081 Center Drive, Ste 201 Los Angeles, CA 90045 USA Tel: 310-568-2424 Fax: 310-568-0570 www.thebridgecinema.com/ imax/imax.asp</p> <p>IMAX Theatre Canada Place 201-999 Canada Place Vancouver, BC V6C 3C1 CANADA Tel: 604-682-2384 Fax: 604-682-5955 www.imax.com/vancouver/</p> <p>IMAX Theatre Felisia Statale 106 Castellana Marina Taranto, ITALY Tel: +39 099 820 1444 http://www.felisia.it/ www.felisia.it/</p> <p>Inland Sea Productions 1600 Genessee, Ste 644 Kansas City, MO 64102 USA Tel: 816-221-9924 Fax: 816-221-4978</p> <p>International Documentary Association 1201 West 5th Street, Suite M320 Los Angeles, CA 90017-1461 USA Tel: 213-534-3600 Fax: 213-534-3610 www.documentary.org</p> <p>Jupiter 9 Productions, Inc. PO Box 6551 Woodland Hills, CA 91365 USA Tel: 818-679-4484 http://jupiter9productions.com</p> <p>K2 Communications <b>K2</b> 880 Apollo Street, Suite 239 El Segundo, CA 90245 USA Tel: 310-524-9100 Fax: 310-524-1540 www.k2communications.com/</p> <p>La Geode 26 avenue Corentin Cariou Paris, 75019 FRANCE Tel: +33-1-4005-7904 Fax: +33-1-4005-7906 www.lageode.fr</p> <p>Luxor Hotel and Casino 3900 Las Vegas Boulevard South Las Vegas, NV 89119 USA Tel: 702-262-4500 Fax: 702-262-4506 www.luxor.com</p> <p>MacGillivray Freeman Films, Inc. <b>MFF</b> PO Box 205 Laguna Beach, CA 92652 USA Tel: 949-494-1055 Fax: 949-494-2079 www.macfreefilms.com</p>	<p>Maloka Interactive Science Center Cra 68D No. 40A-51 Bogota, COLOMBIA Tel: +57-1-221-1111 Fax: +57-1-221-6950 www.maloka.org</p> <p>Mark Simpfendorfer Productions 51A Galwey Street Leederville, WA 6007 AUS- TRALIA Tel: +618 9444 7139 Fax: +618 9221 2444</p> <p>MSI Distribution <b>MSI</b> 5156 Somerset Drive Prairie Village, KS 66207 USA Tel: 913-648-5886 Fax: 913-648-6141</p> <p>Multi Image Productions, Inc. 8849 Complex Drive San Diego, CA 92123-1403 USA Tel: 858-560-8383 Fax: 858-560-8465 www.multiimage.com/</p> <p>N3D Land Production 10 place du theatre Sevres, 92310 FRANCE Tel: + 33-6 88 88 87 78 www.n3Dland.com</p> <p>Nanotoon Productions 161 2nd St. No. 4 Troy, NY 12180 USA Tel: 518-276-8846</p> <p>National Geographic Cinema Ventures, Film Distribution <b>NGD</b> 34 E. 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Lee House, 90 Great Bridge- water Street Manchester, M1 5EW UNITED KINGDOM Tel: +44-1635-569302 www.uci-cinemas.co.uk</p> <p>Orbita Max Diputacio 279 Barcelona, 08007 SPAIN Tel: +34 93 505 2030 Fax: +34-93-505-20-29 www.orbitamax.com</p> <p>Paramount Pictures Corporation 5555 Melrose Avenue Hollywood, CA 90038-3197 USA Tel: 323-956-5000 www.paramount.com</p> <p>Plaza de las Americas Cra.71 D No. 6-94 Sur, PBX: 4 Bogota, 467575 COLOMBIA Tel: +57-1-4137657</p> <p>Primesco Communications, Inc. <b>PCI</b> 4342 Sherbrooke West Montreal, QC H3Z 1E3 CANA- DA Tel: 514-874-9551 Fax: 514-874-9068 www.primesco.com</p> <p>RealScreen 366 Adelaide St W, Ste 500 Toronto, ON M5V 1R9 CANA- DA Tel: 416-408-2300 Fax: 416-408-0870 www.realscreen.com</p> <p>Regal Entertainment Group 7132 Regal Lane Knoxville, TN 37918 USA Tel: 865-922-1123 Fax: 865-922-3188 www.regalcinemas.com</p> <p>Rensselaer Polytechnic Institute 110 8th St. Troy, NY 12180-3590 USA Tel: 518-276-6000 http://tppinfo.rpi.edu</p> <p>Reuben H. Fleet Science Center PO Box 33303 San Diego, CA 92163 USA Tel: 619-238-1233 Fax: 619-685-5771 www.rhfleet.org</p> <p>RPG Productions, Inc. 632 South Glenwood Place Burbank, CA 91505 USA Tel: 818-848-0240 Fax: 818-848-2846 www.rpgproductions.com/</p> <p>Saikai Pearl Sea Centre 1008 Kashimae-cho Sasebo, Nagasaki Pref. 898- 0922 JAPAN Tel: +81-956-28-4187 Fax: +81-956-28-4107</p>
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www.smm.org

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www.sciencenorth.ca

Science Station  
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www.oceanosis.org/behindthescenes/summerhays.html

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www.visualeffectssociety.com/

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# SHORTS

## Gelfond calls film a "dinosaur"

In September 2008, Richard Gelfond, co-CEO of Imax Corporation, told the Giant Screen Cinema Association that the company had decided not to identify its new projection system to consumers as "digital" because, "what does that do to people who are in our film business and have no way of readily upgrading in a short period of time? It makes it sound like they're second-class citizens, offering a second-class product. And we just didn't feel that was the right thing to do."

In January, interviewed by the Fox Business Channel at the World Economic Forum in Davos, Switzerland, Gelfond said, "We successfully transitioned from a film-based system, which Imax historically was, to digital. And this was at a time where, if you're not the one to become digital, you become a dinosaur."

Later in the interview, when the reporter mistakenly said that some sequences in *The Dark Knight* had been filmed in "HD digital quality," Gelfond corrected her, saying, "It's even better than HD digital quality. They used IMAX cameras." He didn't point out that IMAX cameras shoot film. He also spoke about director Chris Nolan's "dramatic" use of IMAX's tall aspect ratio, without mentioning that that effect is all but lost in IMAX digital (and MPX) theaters, which all have letterboxed screens.

## U2 3D, GCA get VES nominations

The Visual Effects Society has nominated MacGillivray Freeman Films' *Grand Canyon Adventure* and National Geographic's *U2 3D* for "Outstanding Visual Effects in a Special Venue Project." The winner will be announced, along with the winners in 23 other categories, at the seventh annual VES Awards ceremony, to be held in Los Angeles on Feb. 21.

The nominees for the main title sequence of *Grand Canyon Adventure* (see "Making a Splash," LF Examiner, May 2008) are Mark Freund, Alan Markowitz, Lee Nelson, and Josh Mossotti. Nominated for selected shots from *U2 3D* are Peter Anderson, Jon Shapiro, David Franks, and Jeremy Nicolaides. Markowitz and

Nicolaides (along with Johnathon Banta) won the same award in 2007 for their work on Disney's *Roving Mars*.

## Three films up for sound awards

Three giant-screen films have been nominated for Golden Reel Awards by the Motion Picture Sound Editors in the category of Best Sound Editing: Special Venue. The films and their sound editors are: *Grand Canyon Adventure: River at Risk* (MacGillivray Freeman Films), Andrew DeCristofaro; *Mysteries of the Great Lakes* (Science North), Peter Thillaye; and *Wild Ocean* (Giant Screen Films), Brian Eimer.

The MPSE will also present a Career Achievement Award to Oscar-winner Ben Burtt, whose sound credits include all of the *Star Wars* films, last year's *WALL-E*, and several giant-screen films: *The Dream is Alive*, *Niagara: Miracles, Myth, and Magic*, *Blue Planet*, and *Special Effects*, the last two of which he co-directed.

The awards will be presented at a ceremony in Los Angeles on Feb. 21.

## Euromax met in Madrid in February

Euromax president Christian Scheidegger sent the following report:

On Feb. 5-6, about 50 delegates from Europe and beyond met for the first Euromax meeting of the year, hosted by the Madrid IMAX Theatre in Spain.

*Animalopolis*, *Journey to Mecca*, and *Van Gogh: Brush with Genius* were screened for the first time at a European industry gathering, while Imax Corporation's *Under the Sea 3D* had its very first industry screening.

A broad roster of clips and trailers, assembled at Gulliver Laboratories in Paris, was screened, featuring material from *Arabia 3D*, *Around the World in 50 Years*, *Harry Potter and the Half Blood Prince*, *Molecules to the Max*, *Monsters vs. Aliens*, *Quantum Quest*, *Shark Water 3D*, *Slit Scan 3D*, *Star Trek*, and *Watchmen*. Excerpts from *Magic Journey to Africa* were presented from DVD.

Two panel discussions were held. The first highlighted some of the member theaters' most successful giant-screen films of

past ten years, followed by a question and answer session. The second, titled "Is there a future for GiantScreen Film Production?," featured Alexander Biner (Four Eyes AG), Mark Katz (National Geographic Cinema Ventures), Jordi Llompart (Orbita Max), and François Mantello (3D Entertainment Ltd.) giving their distinct perspectives, followed by a lively discussion.

The next Euromax conference is scheduled for June 14-16, 2009, at the Tycho Brahe Planetarium in Copenhagen, Denmark. The focus of this meeting will be digital projection and production. For more information visit [www.euromax.org](http://www.euromax.org).

## TEA summit and gala in March

The Themed Entertainment Association will hold its annual TEA Summit and Awards Gala in Anaheim, CA, March 6-7. The meeting will include panel sessions on surviving the economic downturn, and the presentation of the Thea Awards for "excellence in the creation of compelling experiences and places."

## Van Gogh wins at La Géode fest

Paris' La Géode held its 13<sup>th</sup> annual film festival in January and February, screening 12 giant-screen films as well as two productions shown on its digital 3D projection system. Three prizes were awarded: the Grand Prize (chosen by a panel of judges), the Public Prize, and the Youth Prize, the last two selected by their respective constituencies.

*Van Gogh: Brush With Genius*, produced by La Géode and Caméra Lucida, won the Grand Prize. Sk Films' *Journey to Mecca* won the Public Prize, and *Fly Me To The Moon* from nWave Pictures won the Youth Prize.

Other nominees were:

<i>The Alps</i>	MacGillivray Freeman Films
<i>Dinosaurs Alive</i>	Giant Screen Films
<i>Dolphins and Whales 3D</i>	3D Entertainment
<i>Grand Canyon Adventure</i>	MacGillivray Freeman
<i>Mummies 3D</i>	Giant Screen Films
<i>Mysteries of the Great Lakes</i>	Science North
<i>3D Sun</i>	K2 Communications
<i>U2 3D</i>	National Geographic
<i>Wild Ocean</i>	Giant Screen Films